musical
COURIER

APRIL 15, 1952

25 CENTS

NADINE CONNER

1952 WINNERS OF "MET" AUDITIONS OF THE AIR are congratulated by Rudolf Bing, general manager of the Opera, center. Arthur Vincent Budny, Detroit baritone, left, and Charles Anthony, tenor, of New Orleans, each received a check for $3,000 from the American Broadcasting Company, to be used for further training under the direction of the Metropolitan. Messrs. Budny and Anthony tied for first place in the final ABC simulcast of the program, April 1.

49th ANNIVERSARY of the Alliance Française of Montclair (N. J.), when Inez Bull (third from r.), American coloratura soprano, was soloist. Julia Watkins, president of the Alliance, is holding the MS. of Miss Bull's composition, winner in a prize contest for an anniversary club song. Others seen at the home of Mrs. Garry E. Huggins of Montclair, are, l. to r., Albert Engel, Jr.; Pierre Guedenet, executive secretary, Cultural Services, French Embassy, New York; Mrs. Robert Christie, one of the founders; Marthe Montchare, pianist; and Albert Engel, former Alliance president.

Spring Wields Baton

AT PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA. Above, a string quartet rehearses with George Poinar on the Duxbury, Mass., campus of the summer school. Below, prison scene from Kurt Weill's folk opera, Down in the Valley, as produced by the school at the Duxbury Playhouse.

MILLIKIN U. GIVES FLEDERMAUS . . . The School of Music of Millikin University, Decatur, Ill., gave two sold-out performance of Die Fledermaus, staged and conducted by Robert Long, with the orchestra in charge of Elton Burgstahler and the ballet directed by Annette Van Dyke. Phi Mu and Sigma Alpha Iota fraternities sponsored the production. In the picture, l. to r., Eisenstein (Don Grobe), Rosalinda (Norma Williams), Dr. Falke (Lindy Wade). On April 21 the entire production will be taken to Peoria, Ill., for a performance.

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VLADIMIR BAKALEINIKOFF, conductor of the Bakaleinikoff Sinfonietta, greeted by Mrs. W. B. Hitesheu, honorary president of the Washington, Pa., Civic Music Association. Also, l. to r., Addison Jones, and Frederick Florian, president of the Association. Seated: Dorothy Eustis, pianist and soloist with the Sinfonietta, and Mrs. F. J. Heinle, vice-president of the Association.

HELEN STROHM, 8-year-old lyric soprano of Los Angeles, recently sang on KLAC television, and on Christmas opened the program of KFI. She took part in the Rainbow Studio Theater's production of The Cricket on the Hearth. As a church soloist, she sang on Christmas Eve at the Hollywood Presbyterian Church and on Easter was heard in The Palms there. The little singer and actress, who comes from the Ralph Thomas studio, will soon appear on a new TV series.

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Holland Gives Carillon to U. S.

PRESENTATION of a set of bells—a temporary carillon, to be replaced later by the real one—was made on April 4 in Washington during the State visit of Queen Juliana and Prince Bernhard of the Netherlands. The bells were purchased and sent by the people of the Netherlands to those of the United States as a token of friendship and gratitude. Presentation was made by the Queen to President Truman in a formal ceremony.

The story of the genesis of the gift is an interesting one. When it first became known in Holland that the royal couple was to pay an official visit to the United States, Govert Verheul, a young official of the Dutch Ministry of Economic Affairs, who has been in close contact with the E. C. A. Information Office at The Hague, suggested that there could be no better way to express the people's gratitude than by presenting to the Americans one of Holland's best-known symbols, a complete carillon, to peal out forever Dutch-American friendship. He proposed the idea to Dr. Kortenhorst, Chairman of the Lower House of the Dutch Parliament, who readily agreed to form a committee for a nation-wide campaign.

Bells in Historic Role

For centuries carillons have played an important part in the lives of the Dutch: there is scarcely a village there without chimes of some kind. At noon, if one stands in a certain square in Amsterdam, and the wind is just right, one can hear five different carillons ringing out lunch-time. The industry of bell-casting is also an important one of the country.

So the campaign to raise funds was immediately taken up enthusiastically by the people. A national collection was held on Feb. 16, with both countrywide and local committees participating. Bells mounted on trucks and festooned with Dutch and American flags started to cover every hamlet, chiming out their message. About half of the needed sum was raised on that day, with small contributions welcomed, the basic donation being a Dutch quarter, worth about seven cents in U. S. currency.

QUEEN JULIANA of The Netherlands and her consort, PRINCE BERNHARD, during their visit to Washington presented a "Carillon of Gratitude" from the people of Holland to those of the United States. Above, some of the bells of the temporary carillon.

GOOD-WILL GIFT LINKS NATIONS

Many organizations, such as 45 resistance workers who fought side by side with Americans in 1944-5, offered their cooperation. The sums realized in the first collection will be enough to purchase the 11 largest bells of the 49—symbolizing the 11 Dutch Provinces. The 12 smallest bells will be offered by various groups of Dutch youth, the tiniest by kindergarten students. The 26 remaining bells will represent various social groups, from industry, agriculture, finance, arts and sciences, labor and management, the churches, and the three largest will be reserved for the Dutch Army, Navy and Air Force.

Each bell will carry its own dedication in the form of ancient proverbs or short verses by Dutch poets and authors. Other decorations will be designed by various artists of that country. The Holland-America Line offered to transport the bells to America free. A group of Hollanders and Americans of Dutch origin in the U. S. have proposed that they should present a suitable structure to house them.

As the actual casting of the complete set is a lengthy operation, a temporary carillon of 32 small bells accompanied Queen Juliana to America, to be dedicated by Her Majesty. It is hoped that the actual 49-bell carillon will be erected in Meridian Hill Park in Washington before Christmas of this year.

On the day of her reception in New York City, April 7, marked by a ticker tape parade up Broadway and many official functions, the Queen took occasion to visit St. Martin's Episcopal Church, 122nd St. and Lenox Ave., where the royal party heard anthems played by Dr. Kamiel Lefevre, carilloneur of Riverside Church. These were performed on a carillon cast of bronze in Heiligerlee, Holland, consisting of 42 bells, ranging in weight from 20 to 3,200 pounds. It is one of two such carillons in the city, the other being at Riverside Church.

A generous gift and a fine musical gesture—whose benefits will endure throughout the years—is this international exchange of fealty.

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Seventy-third Year

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FACING THE MUSIC

By Harold C. Schonberg

THE two articles on Louis Moreau Gottschalk that appeared here a few issues back struck a nostalgic note in several readers. But none went so far as Mr. Johannes Magendanz of Utica, N. Y., who not only showered me with references to European musicians who wrote their impressions of America but actually sent me a copy of one of the earliest of those effusions. Mr. Magendanz, a gentleman of vast erudition, and a puckish way of expressing it, is also apparently a gentleman of infinite trust in his fellow man, in reproving contrast to a certain hoarder (who writes this column) who will let a book out of his library only upon Congressional order.

I had never even heard of the book, much less seen it. In two volumes, it is by Henry Phillips (1801-76), and is named *Musical and Personal Recollections During Half a Century*. It was published in London in 1864. Phillips, the encyclopedias state, was one of the best British bass-baritones of his time. He appeared in opera, concert and oratorio; was one of the mainstays of the famed Antient Concerts; did a little composing; was prominent as a ballad singer. His reminiscences, written in a jaunty manner, tell more. Phillips' parents were actors, and they had him singing on the stage when little more than a baby. He remembered that the orchestra consisted of two fiddles and a flute. As he progressed, he naturally met the important musical figures of the time, and his book contains some interesting anecdotes about people like Paganini, Malibran, Lind, Mori, Braham, Costa and Clara Novello. There also is an incredible story about William Knyvett, a famous counter-tenor of the day, and a man of infinite capacity. Phillips once jotted down what this man ate for dinner at one sitting: Plate of oxtail soup; turbot and lobster sauce; plate of mock turtle; a few smelts; glass of sherry; salmon and lobster sauce; the Cup (a goblet of beer, wine, nutmeg, lemon, etc., constantly being passed at the table); roast beef and Yorkshire pudding; glass of madeira; mutton pie; glass of sherry; glass of madeira; bottle of soda water; two slices saddle of mutton and jelly; the Cup; wing of a capon; glass of madeira; marrowbone and toast; glass of sherry; marrow pudding; bottle of soda water; apple tart; glass of sherry; cheese and biscuits; the Cup; two oranges; glass of port; glass of sherry; glass of claret; glass of port; two more oranges; some figs; glass of sherry; bottle of soda water with a sly drop of brandy in it. Knyvett was a very corpulent man.

PHILLIPS had been hearing reports about America and decided to see for himself. His friends, and several American experts, had assured him that he simply could not fail to make a barrel of money. He arrived in New York in September, 1844, and immediately was attacked by mosquitoes and cockroaches. Eventually he got used to both. His first concert was a failure. People told him it was the program's fault. "Why did he choose the sea-songs of England? Why insult us by praising the Britishers?" So Phillips took heed and programmed a second concert, this time composed of operatic arias. It was a failure. People told him it was the program's fault. The music was too familiar, they said; they had heard it all before. So Phillips again took heed and programmed a third concert, this time concentrating on oratorio excerpts. It was a failure. People said the program was at fault; oratorio excerpts should not be given out of context.

DISGUSTED, Phillips went to Philadelphia and gave several concerts without much success. Then to Boston, where he stayed with Chickering, the piano man. In Boston he made quite an artistic success, but no money came in. Then he started a tour—New York, Baltimore, Washington ("a strange city, with a magnificent Capitol, a straggling village radiating from its centre . . . a number of violently opposed newspapers, uncomfortable hotels, and an intolerable climate in cold weather") and Charleston ("where I saw nothing remarkable except thousands of Turkey buzzards, great ugly birds, like dirty pelicans, covering the tops of the houses, or fighting by dozens in the streets for offal thrown into the road, and everlasting drunken brawls in the supper room of the hotel").

From Charleston, Phillips headed points South and West. He heard some of Lowell Mason's music, whom he wryly notes that "the Americans considered as a Handel, Haydn, Beethoven, Spohr and Mendelssohn, all rolled into one." In Savannah he observed some local customs, such as the bell rung at twilight, which was supposed to call in the pigs and Negroes. "The pig, however, if he should happen to miss his way, or be late home . . . is forgiven. But the Negro, a fellow-being and next of kindred to his master, if he chances to be late by only a few minutes in his shed after the bell has ceased ringing, is seized by the authorities or proctors, who are prowling about, taken possession of, locked up for the night, and receives thirty lashes the next morning."

In Macon, Phillips had the chance to hear the Negroes make their own music, and he was astounded. His ideas of Negro music had been obtained from cheap minstrel shows. For the first time he realized that they had natural ears and perfectly remarkable rhythm. He found their music so striking, indeed, that he refused to believe that they had created it, and ascribed the new type of melodies he heard to "the fresh thoughts of American musicians." It was Phillips himself who did not have the musical sensitivity or imagination to realize the significance of the "primitive" songs he heard; but at any rate he was perhaps the first musician to write with real respect about the Negro contribution to music.

He couldn't stand New Orleans, which he thought "the worst and most debased state of society I had yet met with." In Montgomery he was a little disconcerted, during his concert, to see the ladies in the front seats jump up and down, laughing all the time. "After a time I found that millions of cockroaches were under my platform and continually darted forth toward the occupiers of the front seats, the ladies vigorously meeting them and killing them with their feet." At Vicksburg, Phillips found himself down to his last ten dollars. A good concert there salvaged matters. He went on a bear hunt. His American friends outfitted him with the necessary accouterments—a rifle in one hand and a bowie knife in the other. Since Phillips had never shot a rifle or stabbed anything, he was a little at a loss. (He was, incidentally, an ardent fisherman, and even published a book on trout flies and fishing.) When the bear was roused it naturally picked Phillips to attack. The poor singer immediately tried to climb a tree, one covered with slippery moss. As he puts it, the more he tried to get to the top, the closer he got to the roots. His neighbors fortunately polished off the bear before any damage was done.

WITH great interest, Phillips visited a Choctaw settlement. He also made copious notes on the American temperament. He said that he had seen Southerners smile and laugh but never a Yankee. He had a grudging admiration for the back-slapping, tobacco-chewing and completely uninhibited Westerners he ran across. A naturally affable man, Phillips made it a point, while travelling through America, "of always behaving to those I met with precisely the same as they did to me. Consequently I avoided all disputes, which they generally settle by aid of the bowie knife, a thing which I very carefully avoided."

Phillips returned to New York by way of Pittsburgh and other cities on the route. He made a trip to Canada and finally left for England in July, 1845. On the whole, he liked America; and his peroration to this country does not give the idea that he was paying lip service in case he ever should return. (He didn't.) "How often," he writes, "in my imagination do I walk down Broadway, fish in Stump pond, sit and watch Mr. Chickering leathering his hammers, stand with him on the heights of Boston, watch the steamers from England entering the bay of Little Islands, traverse Philadelphia, study its museum, climb the Capitol of Washington, and revel on the sunny and flowery banks of the Mississippi and Ohio. . . ." Phillips was more charitable than Dickens or Mrs. Trollope. He, at least, although he does not explicitly say so, recognized a great country in its adolescence; and he did a little bit, in his book, toward making that adolescence come alive today.

The Old Plantation Home—a pre-Civil War Currier and Ives print. Phillips saw many scenes like this. He also was the first to hail the musical instinct of the Negro.

String Convention Held in New York Enlists Youth

By Emily Franz and Dorothy Hall

A UNIQUE sight on Sunday afternoon, March 30, was the arrival of chartered buses and school vehicles discharging their cargoes of children, carrying violins, violas and cellos before Carnegie Hall, New York. At five o'clock all were in their places for the rehearsal directed by Moshe Paranov of the Hartt College of Music in preparation for the concert at six o'clock, when they were supported by the National Orchestral Association. About two-thirds of the orchestra was occupied by violinists ranging in ages from nine to fifteen years, and one-third of the stage was taken over by youthful cellists, each equipped with instrument, music rack and music.

All this activity was a part of the National String Festival and Convention on March 29, 30 and 31, sponsored by the Violin, Viola and Violoncello Teachers Guild of New York, with the cooperation of the Hartt College of Music of Hartford, Conn., and the National Orchestral Association. Young artist students appeared on the Carnegie Hall program as soloists with the orchestra. Charles Castleman, ten-year-old prodigy, was soloist in the first movement of the Mendelssohn Violin Concerto. Ruggiero Ricci, child prodigy of an earlier day, performed the first movement of the Paganini Violin Concerto. Nancy Cirillo, Herbert Holtman, Erwin Paskin and Eric Wicks played the solo parts of the concerto for four violins by Vivaldi.

Young violinists, violists and cellists had other opportunities during the three-day convention at the Barbizon-Plaza Hotel to display their talents and training. On Saturday groups of from two to twenty children participated in the Youth Chamber Music Festival, playing duets, trios, quartets and string orchestral numbers with obvious earnestness and pleasure in their own music-making. And on Sunday, those who had prepared solo numbers played for an interested audience of friends, teachers and convention visitors. Young artist students performing more advanced literature in several "Musical Interludes" were featured.

Teachers' Discussions

For three days teachers from public schools in New York, New Jersey, Connecticut, Massachusetts, Pennsylvania, Texas and California discussed string teaching programs and problems with administrators and teachers from private studios, music schools, conservatories, universities, liberal arts and teachers' colleges. Marjorie Keller gave a report of string instrument activity in the public schools of Dallas, Tex. Imogene Boyl, from the public schools of Hempstead, L. I., and Beulah Marty Logan, from California, also gave optimistic reports. Gilbert Waller, of the University of Illinois, and Samuel Spurbeck, of Teachers College at Potsdam, N. Y., told of the extension programs at their schools which aid and supervise string class teachers in public schools throughout those states. Louis Persinger, Arved Kurtz, Raphael Bronstein and other artist teachers described procedures for smoothing difficulties in advanced technical study and for giving students increased skill and facility.

Mrs. Charles Collier, of Young Audiences, Inc., told of a most unusual and successful Baltimore experiment in bringing "live music" to audiences of children during school hours. The New Music String Quartet and Dorothy White gave demonstration programs designed to interest children in string music through listening. Isadore Freed, Henry Cowell and Ray Green, composers, on a panel with Dr. Merle Montgomery, educational representative of the publishing firm, Carl Fischer, Inc.; Claus Adam of the New Music String Quartet discussed creating and publishing contemporary music for children to study and play.

Participation in family music-making, in amateur chamber music groups and in community symphony orchestras was described and discussed as a valuable and rewarding activity for students and amateur performers. Dr. Otto Klineberg, professor of psychology at Columbia University, described the musical activities of his family in their own home. Nathan Kogan reported on the program and plans of the Chamber Music Associates in Brooklyn, and Helen Rice told of the activities of the National Association of Amateur Chamber Music Players. The possibilities for cooperation between colleges and their communities in establishing civic symphonic groups were pointed out by President Eddy of Adelphi College. Leon Barzin, conductor of the National Orchestral Association, outlined other contributions the colleges can make to community musical life. Thruston Johnson and Irwin Hoffman spoke of the professional symphony orchestras' need for more and better string players.

Parent-Teacher Forum

In a parent-music teacher forum, Robert Hufstader, of the Juilliard School and Alexander Richter, of the High School of Music and Art, urged parents to permit the more natural development of their youngsters' talents and to place higher value on the present and future satisfaction in music-making and listening, rather than to over-emphasize technical advancement and professional ambition.

Sidney Morrow and Hyman Krongard told of the activities of the recently organized Interstate Music Teachers Council and their aims for certification of private teachers for the protection of parents, students and teachers. Dr. Warren Knox gave exact information on New York State laws regarding school credit for private music study and released time for private music lessons. Edwina Eustis described the benefits gained by music therapy for the mentally disturbed in our state hospitals and explained courses of training available to qualified students and musicians interested in music therapy as a profession.

The interest and concern for tone quality in string instruments, shared mutually by the expert violin dealer, the teacher and the performer, were exhibited at a demonstration given by Ernest Harris, of Teachers College, Columbia University. Through a series of comparative tests he proved both the possibility of improving inferior instruments by certain inexpensive improvements and the necessity of perfect mechanical adjustment in superior instruments to insure the production of their finest tone.

During the brief intermissions between forums, lectures, and musical programs the visitors examined the dealers' exhibits which were arranged in booths about the mezzanine floor outside the convention rooms. There were displays of music accessories, music teaching materials, records, instruments—new, old, and rare—bows, a music-writing typewriter, autographed photographs of composers and performers, a violin maker's bench and tools, and other fascinating items, including the new three-quarter size viola from the firm of Scherl and Roth of Cleveland, Ohio.

Concert Programs

Three concerts of interesting and unusual string music were beautifully performed for the convention visitors. On Saturday night the Collegium Musicum under the direction of Fritz Rikko, with David Randolph as able and witty commentator, gave a program of chamber music by composers of the 17th and early 18th centuries, which was broadcast over WNYC. Contemporary chamber music for violin and viola with piano, for trio and string quartet was presented on Sunday night, with the New York Trio and New Music String Quartet participating. At the reception on Monday evening, the Sonata for Four Celli by Tansman was played by members of the Philharmonic Chamber Ensemble and Lillian and Joseph Fuchs performed Martinu's Three Madrigals for Violin and Viola.

Citations Presented

On this occasion Dimitri Mitropoulos, guest of honor, received a citation for his services as a conductor. Citations were also presented to Jascha Heifetz, to the Budapest String Quartet, to Albert Polnarioff as founder of the Violin, Viola and Violoncello Teachers Guild and to Louis Persinger, president. Following the program, refreshments were served.

Besides the artists who performed during the convention, notables present included Mr. and Mrs. William Kroll, Paul Doktor, Louis Krasner, Rose Raymond, pianist; Mme. P. Stojoewski, singer; Marion Ohlson and Eldin Burton, composers. Arved Kurtz, of the reception committee, read a telegram of congratulations and best wishes from Jascha Heifetz. Communications were also received from George Szell, Pablo Casals, Vladimir Golschmann, Howard Mitchell, George Schick, Tossy Spivakovsky and Alfred Wallenstein.

7,000 Educators Throng Philadelphia

By Samuel L. Singer

PHILADELPHIA.—An abundance of new ideas, cogent statements of principles and ideals, and concerts of wide variety featured the 13th biennial meeting of the Music Educators National Conference, which overflowed central Philadelphia, March 21-26. The theme was "Music in American Education."

Even a schizophrenic could not have attended all the meetings, concerts, discussions, clinics and luncheons, because there were generally several taking place at one time. For that matter, many delegates who wanted to attend one event at a time sometimes found themselves crowded out because of insufficient capacity of the hall. The Academy of Music, which seats 3,000, couldn't hold half the nearly 7,000 delegates. Sessions were held there, and at the Bellevue-Stratford (conference headquarters), other central-city hotels and various schools.

The Conference had its share of celebrities. Besides the nationally-known educators, present as always was Mrs. Frances Elliott Clark, octogenarian founder of the biennial. Jesse Lasky, movie producer, scouted for background for a film, The Big Brass Band. Also attending were Howard Hanson and William Schuman, composers and administrators, and the youngest celebrity, 12-year-old Chet Allen, star of Menotti's televised opera, Amahl and the Night Visitors. The opera, incidentally, was kinescoped at the conference.

Making Art More Vital

Nearly all the talks were centered on making music a more vital, workable, assimilable, and a more enriching factor in the lives of young and old; how to achieve and maintain high standards of taste and performance; how to make music reach more people.

One bit of advice—to tailor music to the intellectual capacities of your students—was sounded by Marguerite V. Hood, of the University of Michigan, president of MENC, even before the Conference formally began. In an interview the day before the conclave's opening, Miss Hood suggested:

"Don't go overboard as highbrow musicians, nor try to cram 'classical' music down the throats of children. Present music to the children in such a way that they will like it and learn it. Their taste in music is suited to their age and experience, and it is foolish to expect them to like the same music as adults. A child of seven isn't expected to read Shakespeare.

"It is the teacher's job to give children a variety of musical experience. By that I mean let them sing, play instruments and listen to music, but it should be on their own level."

Music vs. World Conditions

Many speakers discussed the place of music in relation to world conditions. One was William Schuman, president of the Juilliard School of Music, who said that music could not by itself be a specific cure-all for social evils, but could minify destructive attitudes.

"The Nazis made a mockery of the works of the masters by specious suggestion that the underlying philosophy of their creation was national socialist in intent," he said. "Likewise Italy used music as destructive propaganda, and now we hear that the Russians are following the same pattern."

Dr. Willard E. Goslin, of George Peabody College for Teachers, Nashville, Tenn., said that "Those of us interested in the arts must recognize that we cannot standardize freedom, either in speech or in music or in anything else," in keynoting the opening general session with an address on Education in America.

Kedas Collins, principal of an elementary school in Monrovia, Liberia.

"Music is a remarkable way of making friends and promoting understanding between peoples of all countries, whether they can speak the same language or not," she said.

Among the speakers on more specific musical problems was the grand old lady of the Conference, Frances Elliott Clark, whose topic was Music, an Active Force in American Education.

"SCHOOLS ON PARADE" program at the Academy of Music, Philadelphia, during convention of the Music Educators National Conference. The All-City Public School Chorus and All-City High School Orchestra are shown in part. The event was sponsored by the Philadelphia Bulletin in cooperation with the Board of Public Education.

Need for Freedom Stressed

"School teachers have a basic responsibility to teach their pupils in context with the basic ideals of a free people," said Dr. Goslin, former superintendent of the Pasadena, Cal., City Schools and past president of the American Association of School Administrators. He pleaded for "citizens to defend and strengthen their free public schools, if they want the schools to fulfill the all-necessary role of undergirding and preserving their other basic freedoms. The schools are sometimes caught in labor, racial or religious tensions, but they are doing what they can to lessen or prevent them through education."

On the same broad subject of freedom, a warning was issued by Dr. Ernest O. Medby, dean of the School of Education of New York University, who condemned "our seeming readiness to abandon freedom," particularly in the field of education.

"It would be a terrible mistake," he said, "for teachers to permit the freedom of American education to be destroyed by noisy super-patriots and nativists who have lost faith in the traditional freedom of this country with local control of education."

Promoting Understanding

A truism was iterated by one of the many international delegates, Elizabeth correlation of all music's factors in music education.

"Simply singing a few fine songs is excellent practice in our highest of arts," Dr. Clark declared, "but does not fully answer the demand of the realm of education unless there is correlative teaching of the time, place and circumstance implied, and meaning of unusual words. Also author, composer, nationality, relation to life plus the innate beauty of meaning, melody and instrumentation."

Dr. Clark asked for more use of American subjects in musical composition.

Urges Wider Development

Emile H. Serposs, assistant supervisor of vocal music, Baltimore, said the school music program should be broad enough in scope and content to reach all students.

"We are accused of being interested in the development of only the musically talented students who make up a small percentage of the student body. We as music educators have been exercising a privilege denied to teachers on other subject areas in that we have been dealing with only the special few. We have given lip service to the slogan, 'Every child for music and music for every child.'"

Mr. Serposs said that, effective in September, Baltimore is expanding required music in grade 10 to two periods per week. In grades 11 and 12 students may continue with general music for two periods or elect two periods a week in

specific areas of music such as music literature and musicianship.

Cooperation between communities, the schools and the military services was stressed by Harold W. Williams, Air Force liaison officer.

"If military service is to sustain the normal forward progress of our culture, it must make a constructive contribution to it," he said. "You can't make military training an intellectual and moral deep freeze, and certainly it must not represent a period of moral and intellectual retrogression. It is the responsibility of music educators to teach men in the armed forces the advantages of an appreciation of music."

Opening Session Features

Dr. Goslin was speaker at the opening general session, with Miss Hood presiding. Official greetings were extended by Dr. Louis P. Hoyer, superintendent of schools, and Dr. Edward M. Reilly, Diocesan superintendent of schools, who were general co-chairmen of the MENC Philadelphia Convention Committee, and Arthur A. Hauser, president of the Music Education Exhibitors Association.

The Westminster Choir of Princeton, John Finley Williamson, conductor, sang a Vesper by Mozart and folk numbers by Tom Scott and others. The University of Michigan Symphony Band, William D. Revelli, conductor, gave a varied program, with Sigurd Rascher as guest saxophone soloist in Whitney's Introduction and Samba.

Opera Intermission Broadcast

The first intermission period in the Metropolitan Opera's broadcast of Die Meistersinger was aired from the stage of the Academy of Music during a general session on Opera and Music Education, with Karl D. Ernst, Portland (Ore.) supervisor of music, presiding. Scenes from Mavra, The Marriage of Figaro and Rigoletto were presented by students of the Opera Workshop, University of Illinois School of Music, Ludwig Zirner, conductor.

A Pennsylvania concert, presented by the Pennsylvania Music Educators Association, featured the Pennsylvania All-State High School Chorus conducted by Clyde R. Dengler, of Upper Darby High School, and the Southeastern District High School Orchestra conducted by Powell Middleton, of West Chester State Teachers College. Among the orchestra's lighter numbers were McKay's Suite on Fiddler's Tunes and Richardson's Running Off the Rails.

Another Academy of Music concert featured the Howard University Choir, Warner Lawson, conductor; the University of Wichita Flute Trio, Edward J. Callan, conductor, who played Albisi-Laube's Miniature Suite No. 2; and the Oberlin Orchestra, David R. Robertson, conductor, whose numbers included an Ode for Orchestra by Elwell.

Philadelphia Orchestra Rehearsal

Eugene Ormandy conducted the Philadelphia in an "open rehearsal" for MENC members, giving Schuman's Sixth Symphony and Honegger's King David, the latter with the Choirs of Temple University, Elaine Brown, director.

Dr. Melby addressed a general session on Making a Professional Career of Music Education. The Virginia State String Orchestra, conducted by Frank G. Wendt, of Richmond, played classical numbers, Cartwright's Jamestown Minuet and Milkey's Suite for Strings.

"Schools on Parade"

Schools on Parade, presented by the Philadelphia public schools, included 850 children in choral, symphonic, ballet and solo numbers. It featured the premiere of a medley of American folk songs, I Hear America Singing, by Molzer-Boss, and Ringwald's The Song of America, both for orchestra and chorus. Fred Waring was narrator in the latter. Louis G. Wersen was musical director.

William Schuman addressed a general session on Music and American Youth. Music was by the Russell High School Boys' Chorus of East Point, Ga., conducted by Ruby White Brown, and the Cincinnati Conservatory Brass Ensemble, Ernest N. Glover, conductor. This was followed by presentation of resolutions and election of officers (see below).

The United States Air Force Band gave a concert in Convention Hall, conducted by Col. George S. Howard and Capt. John F. Yesulaitis. It played many arrangements by the band's members. Marching demonstrations were given by the William Penn (York, Pa.) and Phoenixville (Pa.) Senior High School Bands.

The final general session touched on many facets of Music in American Education, from childhood through school and adulthood and in the community and international spheres. William B. McBride, of Ohio State University, presided, and the principal speaker was James L. Mursell, music department chairman, Teachers College, Columbia University. The Philadelphia Diocesan All-Girl Combined Orchestra, Glee Club and Verse Choir presented a concert featuring the premiere of a synthesis of music from Rosza's Quo Vadis, under the musical direction of Jenö Donath.

Officers Elected

Ralph E. Rush, chairman of the Music Education Department, University of Southern California, was elected MENC president, defeating Wayne S. Hertz, music chairman of Central Washington College of Education. Miss Hood, retiring president, automatically becomes first vice-president. Dr. Rush announced that he would continue the national committees on curriculum and professional activities set up by Miss Hood.

William B. McBride, of Ohio State University, was chosen second vice-president. He defeated Robert A. Choate, music education chairman of Northwestern University and chairman of the editorial board of the Music Educators Journal. Directors at large elected were Anne Grace O'Callaghan, of Atlanta, first vice-president of Southern MEC; William R. Sur, of East Lansing, Mich., chairman of MENC Research Council, and Paul Van Bodegraven, of New York, Research Council member.

Named to the ME Research Council were Lester S. Bucher, Richmond; Meyer M. Cahn, San Francisco; William S. Larson, Rochester, N. Y.; Joseph Saetveit, Albany; Gladys Tipton, Los Angeles, and J. J. Weigand, Emporia, Kans.

Resolutions Passed

The following resolutions were passed by the MENC Assembly:

"1. In that music education can contribute to every objective of general education, it is essential that music educators recognize their responsibility to serve these aims. Helping each student realize his full potential is implicit in all teaching. The true measure of the success of all types of education lies in the type of citizenship which results. Music educators should be determined to make the classroom experiences of their pupils an avenue to a democratic, honest, fair, cooperative, tolerant, and cultured community.

"2. In the expanding curriculum, the Conference desires to stress the importance of the cultural arts and recommends that they be given full consideration when curricular changes are contemplated.

"3. The MENC again places itself on record as insisting that the teacher of music shall have had thorough preparation as a musician. The prospective music educator should also be taught to teach and administer, but we believe and assert that all other phases of his preparation for his work should be considered as invalid without fine musicianship.

"4. Inasmuch as the teaching of music in the elementary grades is in most cases the responsibility of the classroom teacher, we strongly recommend that adequate preparation for such teaching be a consideration in the employment of elementary teachers and that 'in service' training be provided for elementary teachers presently employed who are not so prepared.

"5. Whereas, instrumental music education in America is still out of proper balance, we hereby urge all schools to provide equal opportunity and instruction in band and orchestral instruments, without undue regard for the utilitarian or public relation aspect of music, but with proper regard for meeting the opportunities, responsibilities and realities of civic adult life.

"6. We recognize that strong courses in vocal and instrumental music are provided in the schools, but we believe that more attention should be given toward supplying courses, particularly in the secondary schools, which will appeal to those boys and girls not interested in performing music themselves but who wish to have more knowledge and understanding concerning music.

"7. In the field of adult education, it is apparent that there is a need for encouraging musical activities in the welfare programs of many industrial groups throughout the nation. We would therefore recommend that music educators investigate the needs of their respective communities and lend assistance wherever possible in promoting an adequate program of musical activities for such groups.

"8. Because of its universal appeal, the MENC desires to reaffirm its belief in the values of music as a means of promoting mutual understanding and world friendship."

Herman F. Smith, music education chairman of Milwaukee Public Schools, and chairman of the MENC Council of Past Presidents, was resolutions committee chairman.

Convention Sidelights

The delegate coming the farthest distance was John Bishop, director of the Elder Conservatorium of Music, University of Adelaide, Australia. Others came from Brussels, London, Toronto, Liberia, Japan, Ankara, Paris, Stockholm, Salzburg and Wales. . . . The group from the greatest distance was the Cut Bank (Mont.) High School A Cappella Choir, Maurice Skones, conductor. At a clinic on choral techniques it sang numbers by Schreck, Paladilhe and Christiansen. The 60-voice choir, drawn from a school of only 250, was sent to the conference by the community of 3,000, which raised $16,500 for the trip. The choir also visited New York and Washington. . . . Playing at its fourth Music Educators Conference was the Haverford Township (Pa.) Junior High School Symphony Orchestra, D. Ray Yerger, conductor. . . . The only cancellation was the Instrumental Trio of Garden City (Kans.) High School. The pianist got the measies and couldn't make the trip, but the other two players came along anyhow, with their conductor, Robert Darnes!

Directing chairman of the convention's planning and budget committee was John L. Waldman, associate superintendent, Philadelphia Public Schools. He was assisted by Louis G. Wersen, F. Edna Davis and George P. Spangler, of the public schools' music education division, and scores of other school officials, teachers and principals.

N. Y. Concerts Include Choral, Orchestral Rarities

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, March 27, E.—Mitropoulos opened the concert with Berlioz's gracious and lively Overture to Beatrice and Benedict, played with animation. Schoenberg's Verklaerte Nacht, for string orchestra, followed in a reading distinguished by utmost clarity of design and dynamic shading. Mr. Mitropoulos, perhaps intentionally, did not strive for the sensuous string-tone usually heard in performances of this work of post-Wagnerian harmonies and colors. The harsh light of day, so to speak, showed the work in its innermost structure, but the mystery of the transfiguration was largely absent.

Leonard Rose was heard in Dvorak's Concerto in B minor for cello and orchestra. A more integrated and telling performance of the enchanting piece could hardly be imagined. With Mr. Mitropoulos giving ideal support, the soloist, among the masters of his instrument, showed delightful musicianship. The audience gave Mr. Rose a well deserved ovation. The concert came to an effective close with Kodaly's melodious Dances from Galanta. H. W. L.

April 3, E.—Robert Casadesus was featured in this concert in two capacities—as composer of a Suite for Orchestra, which had its first performance, and as soloist in Brahms' Piano Concerto No. 2. The Suite is finely and clearly scored and in its spirit has the concise and clever manner of much modern French writing. Its prevailing idiom is impressionistic, with some more modern touches. A work of taste and workmanship, it is not too much burdened with morose or thoughtful preoccupations, but within its small frame is effective.

Turning to the piano, in the second half, Mr. Casadesus provided a lyrical, colorful and poetic reading of the Brahms. It differed from many artists' versions in being less heaven-storming and more pianistic, despite some details not altogether happy technically at the Thursday evening concert.

The opening work was the Brandenburg Concerto No. 1, given a rather objective performance, but—like the accompaniment to the Concerto—a rich-toned one, by Mr. Mitropoulis. The French pianist-composer and the conductor were both enthusiastically feted. R. K.

National Orchestral Association, Leon Barzin conducting, March 22, A.—The second concert of the Gabrilowitsch Memorial Series devoted to violin concerti, with Mischa Elman as soloist, listed Bruch's Concerto No. 1 in G minor, Lalo's Symphonie Espagnole and Brahms' Concerto. This event was another impressive tribute to Gabrilowitsch, whose supreme piano art, conductorial and general musical activities are indelibly stamped in American tonal history.

Mr. Elman's famed virtuosity measured up to its full stature in the triad of violin masterpieces. The adagio movement of the Bruch and the Brahms work, proclaimed with noble eloquence, deserve special mention. Even the "warhorse" of Lalo was made to exhibit fresh facets under the fingers and bow of this veteran artist, who needs no super-adjectives to describe his golden tone and instrumental command. Sensitive and accurate orchestral support was assured the soloist under the baton of Mr. Barzin. Arthur M. Abell's program notes for the three concerts are interesting. H. I. B.

Schola Cantorum, Hugh Ross, conducting, March 19, E.—The Schola, under the inspiring conductorship of Ross, was heard in an impressive concert, assisted by the Yale Glee Club (Marshall Bartholomew, director); Nell Rankin, mezzo-soprano; Mack Harrell, baritone; John McCollum, tenor; Kenneth Smith, bass; Estelle Best, pianist; and Vernon DeTar, organist.

The excellent program included Bohuslav Martinu's Military Mass, a martial yet reverent work for chorus, solo and brass accompaniment, and Ralph Vaughan Williams' Tudor Portraits, consisting of five choruses and soli (first performance in New York and in this country, respectively).

The chorus and glee club were in splendid vocal form and fulfilled their difficult assignments with musical precision and expressive enunciation. The Handel choruses were sung with fine vocal balance and color in choral and solo parts. Mr. Harrell's authoritative style in the Bach Cantata No. 56 was commendable, as was also his singing of the recitatives in the Martinu number. Miss Rankin's vocal and interpretative contributions in the Tudor Portraits were of a high order, and both Messrs. McCollum and Smith were highly effective in their work throughout the evening, singing with commendable vocal projection and excellent diction. L. C.

Oratorio Society of New York, March 25, E.—The 26th complete performance of the Bach B Minor Mass was given by the venerable chorus, with Alfred Greenfield conducting, and with Ruth Diehl, soprano; Beatrice Krebs, contralto; Harold Haugh, tenor; Chester Watson, bass-baritone, as vocal soloists. Frank Guillino was the capable concertmaster of the orchestra.

Sincerity of purpose, a wide range of vocal dynamics, sensitive shadings and a general flexibility of rhythmic execution marked the choral presentation. There were some changes evident in the instrumentation, including the substitution of three well-played clarinets for the usual D trumpets, and in the "Quoniam" the horn role was given over to two flutes, resulting in a subtle loss of tonal body, while two oboes substituted for the usual bassoon parts. A Viennese Rieger portable organ was also employed.

Expressive and artistic singing was projected by the four soloists. The "Domine Deus" duet, sung by Miss Diehl and Mr. Haugh, brought into commendable focus two highly trained and effective voices. Miss Krebs' rich, vital contralto was heard to distinct and authoritive advantage in the "Qui sedes" and the "Agnus Dei." Mr. Watson's singing of the "Et in spiritum" was impressive for its flowing and well-phrased rendition. The principal instrumental soloists were John Wummer, flute; Philip Kirchner, oboe; Robert McGinnis, clarinet; George W. Volkel, organist. L. C.

MILTON ROSENSTOCK will conduct the Gotham Orchestra, enlarged to 53 men, at Town Hall on April 27, with Doris Frerichs, pianist, and Chloe Owen, soprano, soloists. The program includes the American premiere of Carlos Surinach's Passacaglia Symphony and first New York performance of Janitzio by Silvestre Revueltas.

Celebrity Series Concert, March 22, E.—In the first program the soloists were Carlos Ramirez, baritone; Hrach Yacoubian, violinist, accompanied by an orchestra consisting of 60 Philharmonic-Symphony players under the direction of Mario Cajati Cortez, who also conducted the instrumental ensemble in Tchaikovsky, Mascagni and Rimsy-Korsakoff pieces. Mr. Ramirez, a star of radio and television, displayed his splendid, resonant voice in the Pagliacci Prologue, the Largo al factotum of Rossini and in popular numbers to the evident satisfaction of the enthusiastic audience. Mr. Yacoubian showed notable violinistic ability and skill in composition. His tone was hauntingly lovely, technically sure and brilliant. Mr. Yacoubian's Concert Rapsodique, for solo violin and orchestra was spirited and intense in design and performance. Mario Cortez kept his forces under masterly control, at the same time, giving warmth and nuance to music of the romantics. M. C.

Virgilio Pade Dueño, March 23, E.—Works of moderate difficulty gave the Puerto Rican pianist the opportunity to display a flair for the keyboard and a driving pulsation in the bigger accents. Most satisfying was the straightforward reading of Bach's simple Two-Part Invention in B flat. Some charm and vigor enlivened parts of the Beethoven D major Sonata, op. 10, No. 3, but lack of distinctness in inner rhythms blemished numerous other passages. In the Bach Fantasy and Fugue in G minor and the Chopin "Military" Polonaise and B major Nocturne, op. 32, No. 1, musical lines from time to time became labored or forced. Much more refinement and less brashness were required in the Chopin Barcarolle and A flat Ballade. E. B.

Muriel Albert, N. Y. debut, March 26, E.—Miss Albert, talented Canadian pianist, showed a predilection for Romantic statements in music, though at many points she did not give enough nuances or shadings. Her technical equipment was generally adequate, except for some bravura passages subjected to hardness and overpedaling. Pleasant lyrical portions of Chopin's C sharp minor Polonaise were her best achievement. The pianist played parts of the Liszt Hungarian Rhapsody No. 10 nicely, but suggested little of its gypsy flavor. Her skill in reviving MacDowell's Sonata Eroica was not matched by the color or

(Continued on page 12)

Washington Reviews Conductors' Parade

By James G. Deane

WASHINGTON, D. C.—Leopold Stokowski, in his second guest appearance with the National Symphony, offered two novelties, including his transcription of the Bach C minor Passacaglia and Fugue. Most unconventional was Horizontes, impressionistic episodes by Julian Carillo, Mexican composer, employing a siren-like zither-harp in its instrumentation and using a scale of 97 intervals. He also led the Brahms Second Symphony, and Tristan Prelude and Love-Death.

Mr. Stokowski rearranged the orchestra for the concert in unusual fashion, placing all the strings except one line of cellos and the harp on his left and the balance of the instruments on his right. And at a matinee repeat performance, he refused to begin until sound-deadening drapes had been removed from the stage of Lisner Auditorium, which replaces Constitutional Hall for the afternoon series.

Sir Thomas Beecham's pair with the orchestra offered no such novelty, but the British visitor's inimitable personality was attraction enough. In addition to delectable renditions of Schubert's Unfinished and Haydn's 103rd symphonies, Berlioz' Le Corsaire overture, Delius' Cuckoo and Lord Berners' humorous (if lengthy) Triumph of Neptune, the audience at the evening concert got a Beecham speech. The speaker's point—the orchestra, not the conductor, deserved the credit.

Villa-Lobos Conducts

Heitor Villa-Lobos came again to lead two of his own original works—Erosion and Choros No. 6. Howard Mitchell presided for the balance of this concert, the selections being Beethoven's Second Symphony and Strauss' Death and Transfiguration. Dorothy Maynor came, conquered, and also broke a precedent—she was the first Negro artist to sing at a non-benefit in the DAR's Constitution Hall. Her choice included Come Scoglio from Cosi Fan Tutte, Ach, ich fuehl's from Magic Flute, Pace, Pace Mio Dio from La Forza del Destino and more Villa-Lobas—the Bachianas Brasileiras No. 2. Mozart's Titus overture and Vaughan Williams' Tallis Fantasia were the main orchestral fare.

The "Met's" Patrice Munsel also sang a Cosi Fan Tutte aria in her National Symphony debut pair, along with other Mozart items and an excerpt from Menotti's opera The Telephone. Mr. Mitchell offered a welcome novelty from the long list of unplayed Haydn symphonies, No. 87, but vivacious Munsel was the obvious hit of the program.

Premiere of Creston Symphony

A world premiere—Paul Creston's Fourth Symphony—highlighted another subscription concert. The work has vigor, plenty of melody and obviously is from an expert hand, although it is not especially profound. The composer was given an ovation.

On another evening, Concertmaster Werner Lywen was the capable soloist in the Benjamin Britten Concerto. Mr. Mitchell also presented the Mozart E flat symphony and Rachmaninoff's Isle of the Dead and Liszt's cymbal-clashing Hunnenschlacht.

Paul Callaway and his choir boys from Washington Cathedral performed Sowerby's Medieval Poem in another concert. Saint-Saens' Third Symphony was an added *pièce de résistance*, with Richard Dirksen at the organ. Heifetz came to play the Brahms Concerto, with a richness of tone seldom equalled. Barber's Essay and the Shostakovich Fifth completed the program.

Visiting Orchestras

Ansermet's way with the Boston Symphony was in the category of Monteux's calm but dominant musicianship. He gave us Stravinsky's Le Baiser de la Fée, Debussy's La Mer, Mendelssohn's "Italian" Symphony and the Brahms Haydn Variations. The orchestra sounded smooth as gossamer.

De Sabata, with the Philadelphians, had an ovation for Respighi's Pines of Rome, Creston's Two Choric Dances, Beethoven's Second and some Bach and Casella. The Respighi was best, as well as loudest. Hilsberg, also subbing for Ormandy, teamed with Claudio Arrau in Liszt's "Triangle" Concerto and Hungarian Fantasie. With four violin soloists, organ and string orchestra, he also offered a Locatelli concerto. Schubert's Fifth and the Bartok Dance Suite rounded things out—all very satisfactory.

Gallery and Library Events

The Mozart piano concertos were featured at concerts of Richard Bales' National Gallery Orchestra. Richard Farrell soloed expressively in the A Major, and Konrad Wolff gave a musicianly reading, using the original Mozart cadenzas in the F Major (K. 413). Orchestral offerings of interest were The Flight into Egypt, from Berlioz's Childhood of Christ; Beethoven's Eighth and Jena symphonies, and excerpts from Walton's Henry V music.

Library of Congress programs, continuing the Brahms cycle, presented Leonard Rose and Frank Sheridan in a cello-piano evening, with Kodaly's op. 4, supplementing the Brahms E minor and F major Sonatas; the Albeneri Trio, adding Martinu's Trio No. 2 to Brahms' opp. 101 and 8; and Milton Katims and Mieczyslaw Horszowski in a viola-piano offering—Schubert's Arpeggione Sonata, Hindemith's Ingratiating op. 11, and Brahms op. 120, Nos. 1 and 2.

Federation Plans N. Y. Meet

Claudette Sorel, National Federation prizewinner, and Beatrice Krebs, State winner, will be featured at the banquet planned as the climax of the New York State Federation of Music Clubs convention at the Henry Hudson Hotel, New York, May 8, 9, 10.

The convention opens May 8 with business meetings followed by a reception for the National President, Mrs. Ada Holding Miller. The State President, Mrs. A. Stuart Carpenter, presides. In the evening the Eldin Burton Quintette will have its premiere; Una Hadley, pianist and the Charles Pope Choristers will appear. Dr. Walter Ducloux, Music Director of Voice of America will speak. On May 9 Geoffrey O'Hara is chairman for a discussion of Music for All Peoples, with Frances Tappert as speaker. Leonard and Comstock, duo-piano team, and the Flushing Community Choral are listed on the day's program followed by the banquet in the evening. May 10 is Junior Day, culminating in Dorothy White's Fun with Music program, in which all the children participate. Ruth C. May is convention chairman.

VOCAL PRIZEWINNERS . . . Robert L. Sidell, managing director of the Cincinnati Opera Association, left, presents opera contract awards for the 1952 season to the winners of the third series of "Aria Auditions" for young operatic talent, co-sponsored by the Cincinnati Opera Company and Radio Station WLW. Receiving awards are Robert Kircher, baritone, of Lookout Heights, Ky., and Violet Marie Hadden, soprano, of Indianapolis, who are also to appear on NBC television shows originating from Station WLW-T, Cincinnati.

Naumburg Winners Named

The Walter W. Naumburg Musical Foundation has announced the names of the three artists, winners of the annual auditions, who will give debut recitals in New York next season under the auspices of the foundation. They are: Lois Marshall, soprano of Toronto, pupil of Weldon Kilburn; Yoko Matsuo, Japanese-born violinist, pupil of Louis Persinger; and Diana Steiner, violinist of Philadelphia, who studied with Efrem Zimbalist.

New Music Quartet's Finale

The New Music String Quartet (Broadus Erle, Matthew Raymondi, violins; Walter Trampler, viola; Claus Adam, cello) gave the last of a series of five concerts on April 2 at the Theresa Kaufmann Hall of the YMHA. The cycle was devoted to four centuries of string quartets. The final program combined a little-known work by a classical composer, Franz Xaver Richter's Quartet in C major, op. 5, No. 1, written before 1770, Roy Harris' Three Variations on a Theme (1932) and Schubert's Quartet in G major, op. 161 (1828). The Richter quartet is a rather unimportant routine composition, but was played with delicacy. Harris' Variations represent him in his usual style, and the four artists gave the work a devoted hearing. But they surpassed themselves in the Schubert Quartet, playing with deep understanding, refinement and resourceful musicality. The enthusiastic applause of the audience was well deserved.

H. W. L.

Operas to Be Given at Town Hall

Two operas in concert form, Judith Triumphant by Vivaldi and The Pearl Fishers by Bizet, will be presented by soloists with the Little Orchestra Society, Thomas Scherman conducting, and the Westminster Choir at Town Hall this month. The Vivaldi will have its American premiere on April 21, and the Bizet its first hearing in New York since 1916 on April 30, according to announcement by the Town Hall Music Committee, this being the third season of its presentations in association with the Little Orchestra Society.

Metropolitan Revives Parsifal

After an interval of two seasons, Wagner's consecrational festival drama, Parsifal, was restored to the Metropolitan Opera repertoire on April 4. Under Fritz Stiedry's exceptionally devoted, imaginative and inspiring musical direction, the work cast its spell over an audience which greeted the performance with rapt attention.

The cast was excellent. The most impressive effort was that of Dezso Ernster as Gurnemanz. He sang and acted the part with a heartfelt conviction, vocally with great warmth and histrionically with moving dignity. Amfortas, the penitent king of the Grail, was sung by Hans Hotter. He provided a fine piece of personality-projection, which especially in his outburst, "Lasst ihn unenthuellt," and in the last act brought dramatically climactic moments into the static stage action.

Astrid Varnay was Kundry. As the seductress as well as the atoning penitent she convinced by the honesty of her artistry. "Und war es mein Kuss, der weltensichtig Dich machte" was a very impressive moment in her delineation of the role.

Set Svanholm as Parsifal sang with finesse and was persuasive as the young and older hero of the legendary story. Because he sang his part with vocal beauty, Alois Pernerstorfer was remarkable as Klingsor.

The ensemble of the Flowar Maidens consisting of Lucine Amara, Lois Hunt, Herta Glaz, Anne Bollinger, Paula Lenchner, Margaret Roggero had sensuous beauty. In smaller assignments Jean Madeira, Osie Hawkins, Genevieve Warner, Mildred Miller, Paul Franke and Gabor Carelli made praiseworthy contributions to the production. The magnificent chorus, under the direction of Kurt Adler, surpassed itself in the true-to-pitch and sonorous execution of the ensemble portions, which are of decisive influence in the effectiveness of the work. The orchestra played with rich tone during much of the performance. The settings were the old Urban ones, and Herbert Graf's direction had its good and bad points. H. W. L.

ASTRID VARNAY as Kundry in Wagner's Parsifal; from a painting by the American artist Stokely Webster.

Don Carlo Returns

Verdi's Don Carlo was restored to the repertoire on March 21. The leading parts, with one exception, were sung by the same artists as in last year's production—Jussi Bjoerling in the title role, Delia Regal as Elisabeth, Cesare Siepi as King Philip II, Hans Hotter as the Inquisitor, Lubomir Vichegonov as a Friar, Fedora Barbieri as Eboli and in smaller assignments, Anne Bollinger, Paul Franke, Emery Darcy, Lucine Amara and Tilda Morse. The musical director again was under Fritz Stiedry.

New was Paolo Silveri as Rodrigo, Marquis of Posa. His vocal and histrionic presentation—especially the latter—was highly commendable. The highlight of the performance was the scene between the King and the Inquisitor, one of the most impressive moments of the whole operatic literature, especially when done with such power as by Messrs. Siepi and Hotter. Excellent also was Mme. Rigal, whose singing is much improved compared to last year's and whose regal deportment lends distinction to the unfortunate queen. She received special applause after her last act scene. Much feted were also Mr. Siepi in his aria, and Mme. Barbieri after O Don Fatale. Bjoerling again sang his part with vocal artistry. With the chorus and orchestra in high gear, Mr. Stiedry led the ensemble with dramatic fire and consummate musicianship. The evening was sold out and a great success. H. W. L.

In Meistersinger on March 27, Kenneth Schon replaced Herbert Janssen as Kothner, the latter having sung in the second performance. Also indisposed was Thomas Hayward, whose place as Vogelgesang was taken by Paul Franke.

Flagstad's Farewell

Kirsten Flagstad sang her farewell operatic performance at the Metropolitan on April 1, appearing for the fifth time this season in the title role of Gluck's Alcestis. It was her 193rd appearance at the Opera House. Mme. Flagstad presented the same impressive and dignified delineation of the heroine role, vocally and histrionically, as has graced her previous performances.

George A. Sloan, chairman of the Metropolitan board of directors, presented the Norwegian soprano with a salver and cup of silver, made possible by members of the Metropolitan Opera Guild, colleagues and a multitude of admirers. The demonstration of applause, together with showers of paper from the upper regions of the auditorium continued long after the curtain was rung down. L. C.

In the final Il Trovatore of the season, April 3, Giuseppe Valdengo sang his first Count di Luna at the Metropolitan. His was an adequate but rather colorless presentation. Under the exemplary baton of Alberto Erede, Zinka Milanov, Fedora Barbieri and Kurt Baum gave stirring vocal characterizations.

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of THE UNIVERSITY OF ROCHESTER

Howard Hanson, *Director* **Raymond Wilson, *Assistant Director***

Undergraduate and Graduate Departments

SUMMER SESSION, June 23—August 1, 1952

FALL SESSION, September 22, 1952—June 1, 1953

For further information address:

Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

Wozzeck Comes to City Center

The first stage production by the New York City Opera Company of Alban Berg's music drama Wozzeck, on April 3, was awaited with considerable interest. Berg's work is a sort of alpha and omega in the development of contemporary opera. The composer made it clear that he did not expect to establish a school which would turn out works patterned after his own. Rather, he was aware that the masterpiece he produced would remain a singular and lonely effort of an artist who followed his own inspiration and ideas to the final consequences. Thus he gave the world a score which remains a characteristic landmark of its epoch, and which commands an

A SCENE FROM WOZZECK . . . Marko Rothmuller, in the title role, and Ralph Herbert as the Doctor, in an episode from Alban Berg's music drama presented by the New York City Opera Company.

isolated position because of its inner truth and artistic integrity.

Based on the drama by Georg Buechner, a young genius who died in 1837 when only 23 years old, and who was a forerunner of what later came to be known as Expressionism, the opera utilizes 15 of the original 25 scenes of the play. The text employs a strange type of realism which is of a transcendant—and partly even of a romantic—nature. Buechner's characteristic language is very important and had its share in inspiring Berg to write a music drama on the subject. As given at the City Center in an English translation of slight merit, the work loses one of its most important elements, which is vital for a realization of its unique atmosphere. It is also a typically German drama in its connotations, and these are rendered flat in a translated version.

Moreover, the work was staged by Theodore Komisarjevsky, and with costumes by Mstislav Dubojinsky, in settings which, though practical in allowing fast scenic changes, were Russian in feeling and devoid of the characteristic German romanticism which is a "must" if action and music are to come to life. They detracted from, instead of adding to, the atmosphere of the drama.

The Musical Reading

Musically, Joseph Rosenstock, the newly appointed general director of the New York City Opera, did a brave and courageous thing in including this work in the repertoire of his company. His sincerity has to be commended, his daring admired. He, one is sure, will be the first to see the limitations of the present production and the resulting faults. His orchestra, though a bit weak in the string section, gave a commendable account of the fiendishly difficult score. It might have done softer playing in order not to cover the voices.

As to the singers: Marko Rothmuller flew from London, where at Covent Garden he had sung the part of Wozzeck. Unfortunately, one can not give unlimited praise to him. Though the character is designed as a dumb and unfortunate underdog, his delineation of the part did not arouse the pity of the spectator, but only made him feel sorry for the singer. In addition, he tended to shout all through the evening. Histrionically he was undistinguished—Wozzeck should be a below-average personality with simplicity of the heart, but should seem a victim of fate.

Patricia Neway as Marie, his faithless love, also failed vocally to grasp the part. She too indulged in shouting without giving (even in the moving lullaby) much warmth to her interpretation. Luigi Velluci as the Captain and Howard Vandenburgh as the Drum Major provided routine performances. Impressive was the ever-so-musical David Lloyd as Andres, and Ralph Herbert as the Doctor made a biting character-study of his role. Edith Evans, Arthur Newman (the latter impressive in his episodic appearance as the First Workman), Armand Harkless, and Michael Pollock completed the ensemble. The chorus musically contributed one of the most seizing moments with its appearance in the last act.

We, in New York, who had heard the work only last year in Mr. Mitropoulos' gripping concert performance with the New York Philharmonic Orchestra, were sadly aware that an imperfectly staged version of an opera is infinitely inferior to a perfect concert interpretation. Alban Berg's music, which shone in oscillating colors on the former occasion, sounded dulled, and the drama which arrested the listeners' attention without the ballast of an unfortunate staging came closer to the spectator than it did in the theatrical disguise. In spite of the faulty performance, Alban Berg's work again proved itself a milestone in the history of contemporary opera.

The Dybbuk Revived

David Tamkin's The Dybbuk, the resounding success of the City Center Opera's last season, was revived on March 27. Joseph Rosenstock again conducted with great dramatic feeling and gave an authoritative reading of the score. The opera wears well. Its striking drama and the mellifluous musical texture of the score kept the audience interested. The leading tenor role of Channon was entrusted for the first time to Lloyd Thomas Leach, who vocally was quite satisfactory, if a bit tentative in expression and interpretation, musically and histrionically. Wilma Spence sang Leah with good vocal equipment, but without the animation distinguishing Patricia Neway's portrayal of the same part. The rest of the well-rounded cast was unchanged.

HENRY W. LEVINGER.

"Met" Operas for Minneapolis

MINNEAPOLIS. — The Metropolitan Opera, during its spring tour here, will present four operas at Northrop Auditorium, May 16 through 18. The operas are Rigoletto, Carmen, Cosi Fan Tutte, and Madame Butterfly. The season is under the sponsorship of the University of Minnesota, the Minneapolis Symphony Orchestra and a state-wide committee of guarantors. Arthur J. Gaines and James S. Lombard are local managers.

The Minneapolis Symphony Orchestra, under the baton of Antal Dorati, brought its 49th regular season to a close on April 11, with a program comprising the Mozart "Haffner" Symphony, the Beethoven Eighth, and the Tchaikovsky Fifth Symphony. There was a special concert on April 13, when Oscar Levant, who had to postpone his appearance, was soloist with the orchestra.

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NEW YORK CONCERTS

(Continued from page 8)

personality to ennoble its weak, sugar-coated, and bombastic imitations of Liszt and Grieg. Three Scarlatti Sonatas and a long-winded transcription of the Vivaldi-Bach Organ Concerto in D minor would have benefited from more finesse and clarity. Yet certain measures in the Largo and Finale of the latter had an appropriate and promising directness and simplicity. E. B.

TOWN HALL

Aeolian Trio, March 20, E.—Carl Mosbacher, pianist; Werner Torkanowsky, violinist, and Lorin Bernsohn, cellist, constitute a chamber music ensemble *par excellence*. Their individual and collective musicianship was revealed in performances of superior shading, phrasing and intonation. This virtuosic group entertained a good-sized, appreciative audience with mostly conservative works. The single exception was the brief atonal Tcherepnin Trio, op. 34, negotiated deftly, the dissonantal measures sounding interesting. Other listed numbers were Telemann's ingratiating Trio Sonata in F major; Beethoven's robust Trio in C minor, op. 1, No. 3, and Schubert's long, tuneful Trio in E flat, op. 100. Mention should be made of the impeccable pizzicati playing and the magnificent piano work in the Beethoven. H. I. B.

Benno Moiseiwitsch, March 21, E.—In the first of two all-Schumann recitals, the eminent European pianist disclosed his customary devotion to the spirit of great Romantic art and his freedom from a finicky literalness. Depth, warmth, mellowness, and intimacy enhanced a program featuring the C major Fantasy, the Fantasiestuecke, op. 12, and the Symphonic Etudes. Details of design were illuminated by an individual poetry and rich suavity, though the unseasonably humid weather inhibited speed and dazzling technique in the Toccata and the swiftest Etudes. Among the memorable qualities were the dusky glow of The Prophet-Bird, the delicacy of the Arabesque, the sweet dreaminess of Des Abends, and the tenderness of Warum. In these pieces and the noblest pages of the Fantasy and the Symphonic Etudes, Mr. Moiseiwitsch penetrated beyond the lyrical and adventurous in Schumann to the visionary and idealistic. E. B.

Oberlin Orchestra, David R. Robertson conducting, March 22, A.—The high reputation of the Oberlin Conservatory was vindicated in the concert which its training orchestra presented. The young players provided a good deal of dynamic vigor and charm in their playing of a lengthy and varied list including Beethoven's Prometheus Overture, Hindemith's Symphonic Metamorphoses on Themes of Weber, Three Dances from Falla's The Three-cornered Hat, and Mozart's early G minor Symphony (K. 183). There was also a novelty, a well-scored and smoothly flowing post-Romantic composition by Herbert Elwell, titled Ode for Orchestra. The young men and women of the ensemble deserve credit for their playing, which was done in professional manner, though the tone of the strings was not as refined as further association would doubtless produce. There were nice contrasts of color and a sympathetic treatment of works. The conducting of Mr. Robertson was animated, and it was followed meticulously by his charges. Applause was generous. D. T.

Virtuosi di Roma, March 22, E.—Each a virtuoso and soloist in his or her own right, the players combine to make an illustrious group specializing in baroque music. If not all the material they play is of first importance, the liberal inclusion of works for various combinations by Vivaldi provides a nucleus of rare interest. This master's Cello Concerto in E minor was played by Massimo Amfitheatrof with beguiling tonal beauty and technical transparency. Renato Zanfini, oboe, was heard in a charming oboe concerto by an unknown composer of the 18th century Venetian school. Il Reposo by Vivaldi was played with beauty and humor by Luigi Ferro. The deeply moving, dramatic Recitative for violin and strings by Bonporti found a convincing interpreter in Arrigo Pelliccia. Ornella Santoliquido played beautifully the rather unimportant Concerto in G minor by G. G. Cambini, and Renzo Sabatini made his viola d'amore the telling interpreter of Vivaldi's D major Concerto for this instrument. Finally, the Italian guests, again with Renato Fasano as their conductor, played the bubbling Sonata for Strings by the 12-year-old Rossini, a memorable concert closing with lengthy applause. H. W. L.

Mary Bothwell, March 23, A.—In the final recital of her tripartite series, Miss Bothwell programmed Schubert's Die Schöne Müllerin in its entirety. It was a joy to listen to this lovely cycle as interpreted by the Canadian soprano. The mood values were well sustained in the artist's readings. Miss Bothwell's voluminous voice was expertly handled in the difficult tessitura of the songs. Beauty of tonal resources and musicianly phrasing were admirable assets. Noticeable in the appreciative audience were many who followed the songs with score. Especial favorites seemed to be Wohin; Der Neugierige; Ungeduld, with its lustrous top notes; Des Müllers Blumen; Trockne Blumen and the two concluding lieder. She was ably seconded by Paul Meyer, who played the piano part in vital and moving fashion. Miss Bothwell added several Schubert songs at the conclusion of the cycle. M. C.

Norma Holmes, New York debut, March 23, E.—The pianist disclosed a fine natural talent. Her interpretations of the Mozart D major Sonata (K. 576), Schumann's op. 17 and Liszt's Sonata 104 del Petrarca and Rapsodie Hongroise No. 11 were tastefully conceived and marked by a secure rhythmic sense and intelli-

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gent phrasing. The Liszt Rapsodie showed to best advantage a well-controlled finger technique. In the dramatic portions of the Schumann Fantasie, Miss Holmes produced a large tone devoid of harshness, and in general she revealed a laudable respect for music, *per se*. A more evocative and singing tone, greater subtlety in nuance and opulent dynamics, would add to the effectiveness of her playing, though from present indications, maturity should bring these to fulfillment. Some further study in correcting a muscular shoulder tension should give the pianist the linear sweep and breadth to her playing for which one feels she is striving. Three native American works were also programmed, Contrasts by Mary Jean Van Appledorn, Sonata by Joanne Johnson Baker, and a Set of Canons by John La Montaine.
C. H.

Cornell College Choir, June McConlogue directing, March 26, A.—This excellently drilled mixed choral group of 54 students from Mount Vernon, Iowa, made a favorable impression. The choir discarded printed notes—no minor accomplishment considering the demands made by the music. The tone, ever true to pitch, was smooth and musical but generally too suppressed, thereby denying opportunity to *forte* utterance. The two opening numbers, Palestrina's Assumpta est Maria and Schein's Verbum caro factum est, enlisted a divided choir, placed antiphonally on stage and in the balcony, Miss McConlogue successfully holding both sections in tonal agreement. There were two "firsts" listed, Blue Bird by Dello Joio, and The Swan (MS.) by Jacques Jolas. The latter's lugubrious De Profundo (MS.) introduced Robert Davis, promising young baritone, in the solo role. Dello Joio's Jubilant Song enlisted a sweet-voiced soprano, Carolyn Burns. Stewart Waller exhibited a well-trained tenor in Kubik's Creep Along, Moses, and Sandra Suhren's pleasing soprano voice sounded well in the solo measures of Niles' Turtle Dove. Also programmed were old works by Morley, Fevin, LeJeune, Cavalieri, and later ones by Poulenc, Lockwood, Kodaly, Cain and Thompson. The piano accompanists, Joyce Peterson and Emne Igrim, had little to do as most of the singing was a cappella.
H. I. B.

Natalie Ryshna, New York debut, March 26, E.—The pianist evidenced possession of marked talent. She plays with technical assurance, with musicality and quite a bit of poetic insight, as revealed by her interpretation of the Adagio in Beethoven's Sonata op. 31, No. 2. The fact that this was her Manhattan bow may have provided a damper on her temperament; in Chopin's Barcarolle one would have liked to feel more power in the climactic moments. Bartok's Outdoor Suite was played with understanding, a factor which also guided her through Persichetti's ingenious Third Piano Sonata. Ravel's Ondine and Liszt's Mephisto Waltz completed a list prolonged by encores.
H. W. L.

Emory Glee Club, March 27, E.—Smooth, warm-toned, excellently blended vocal work distinguished the concert of this notable University ensemble. Under the able direction of Dr. Malcom H. Dewey, the program included Bach and Tchesnokov airs; ancient carols and 14th century Latin Hymns; lieder, rollicking glees, songs by American composers and plaintive spirituals. Each member of the forty-men choral group evidently had been trained, to some extent, in musicianship and voice, and the result was unusually enjoyable.
M. C.

Marian Kalayjian, March 28, E.—The recital by the gifted but sometimes erratic pianist began with the Bach-Tausig Toccata and Fugue in D minor, Mozart's D major Sonata (K. 576), and Beethoven's Appassionata Sonata. At various points in them and in her final work, the Chopin B flat minor Scherzo, memory slips, wrong notes, overpedaling, and the slighting of inner details obscured her talent. Yet that talent was manifested at times in a warm, pleasing tone, a good approximation of style, and a natural feeling for line, color, and different figurations. Most valuable were her clear readings of simple pieces by two Armenian composers, Hovhaness and Barkhoudarian, and the pietic, yearning mood and dark hues imparted to portions of the Chopin G major Nocturne, op. 37, No. 2.
E. B.

Paul Weinlader, N. Y. debut, March 29, A.—In an all-Bach program the 14-year-old pianist from New Jersey gave proof of exceptional talent, training, and accomplishment. Featured were the first 24 Preludes and Fugues from The Well-Tempered Clavier (Busoni Edition). In practically all of them, clarity of voice-leading, fine technical control, beautiful tonal effects, and an apt variety of accents and touches added luster and direction to the music. Most remarkable was the quality—devotional, contemplative, skeptical, or confident—he evoked in many numbers, including the F sharp minor Fugue, the Preludes in C sharp minor, E flat minor, and B flat minor, and the Preludes and Fugues in F minor, G minor, and B minor. Despite a lack of communicativeness in parts of various fugues, young Weinlader's superb building of delicate or firm structures, like the Preludes and Fugues in G major, C sharp major, and F sharp major, further attested his versatile musicianship and extraordinary artistic promise.
E. B.

Carol Brice, March 30, A.—One of the best recitals of the season was presented by the noted contralto. Her program opened with a Schubert group during the course of which she gave a tremendously moving performance of the Litanei. The other songs of this group were not quite so well done possibly because her voice had not sufficiently warmed up.

There were two first New York performances on the program. Hugo Kauder's Zwoelf Gedichte is a highly effective cycle of six songs which Miss Brice delivered with deep feeling and highly artistic style. Ernani Braga's Brazilian Songs were interpreted with near-perfection. An instrumental ensemble assisted.

The group of spirituals which closed the program were sung as spirituals—not, as so often happens, as "cute little native bits" or as art songs, but simply as deeply moving expressions in music.
E. DE M.

Paul Gurevich, March 30, 5:30 p.m.—Modesty and fairly good facility characterized the youthful violinist's playing of works by Fauré, Prokofieff, Bach, and Szymanowski. Sometimes, neatly turned phrases along with traces of ardor appeared, especially in the Fauré A major Sonata, where Juliette Arnold's accompaniment proved interesting and tasteful. Mr. Gurevich outlined best the first half of the Fugue in Bach's Solo Violin Sonata in G minor, for he usually let the larger forms fall into sections, episodes, or even fragments. This tendency was exemplified in the Prokofieff G minor Concerto. His tone, if not thin, often became dry or monochromatic. Indistinct notes and pitch deviations occurred in bravura and other passages.

(*Continued on page 28*)

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MUSICAL JOTTINGS

The French Government has conferred the decoration Chevalier of the Legion of Honor on **Alfred Pochon,** director of the Lausanne Conservatory, remembered as violinist of the Flonzaley Quartet. . . .

The U. S. Senate voted to grant permanent residence in this country to **Rudolf Bing,** "Met" general manager, and his wife **Nina;** to **Giuseppe Valdengo,** baritone of the company, and his wife **Albertina;** and to **Basil Vasso Argyris,** baritone, and commentator for the Voice of America, and his wife **Aline.** . . . **William Warfield,** baritone, substituted for **Jascha Heifetz** as soloist with the Pittsburgh Symphony when the latter was taken ill. . . . A Memorial Concert for **Charles T. Griffes** was given at McMillin Theatre, Columbia University, on April 11, conducted by **Leonid Hambro,** and sponsored by Local 802, AFM, and the Music Performance Trust Fund of the Recording Industry. . . . **Thea Musgrave,** composer of Edinburgh, has won the annual award of the **Lili Boulanger** Memorial Fund, and a special **Lili Boulanger-Dinu Lipatti** Prize, presented this year by **Arthur Sachs,** has been awarded to **Mario di Bonaventura,** of New York.

Showing that the atom is increasingly invading music, an Overture for the Dedication of a Nuclear Reactor by **Arthur Roberts,** a physicist of the University of Rochester (also a graduate of the Manhattan School of Music), had its premiere—appropriately enough—by the Oak Ridge Symphony under **Walter Cohn.** . . . **Virgil Thomson** is the author of the incidental music for **Truman Capote's** new play, The Grass Harp. . . .

Kurt Baum and **Mario Del Monaco** exchanged operatic roles (with "Met" approval), the former singing Manrico there on April 3 and Mr. Del Monaco Radames on March 31, in order that Mr. Baum might appear in Andrea Chenier in Philadelphia on April 1. . . . Reginald **Stewart,** retiring conductor of the Baltimore Symphony, received a beautiful silver tray and an illuminated resolution bound in vellum, paying tribute to his distinguished work, from the board of directors of the orchestra. . . . **Dr. Dika Newlin,** associate professor of music, will head a new undergraduate Music Department at Drew University. . . . **Henry Traeger,** who recently gave a debut piano recital at Town Hall, is an M.D. on the staff of Beth Israel Hospital in Boston. . . . **Frances Magnes, Paula Lenchner** and **Leslie Chabay** appeared in a concert for the benefit of Selfhelp of Emigrés from Central Europe. . . . **Elise Marlin,** concert singer, is the composer of a song, Aspen Bell, describing the atmospheric setting of that Colorado resort, and of Aspen Institute of Music.

A reception marking the 80th birthday of **Inga Hoegsbro Christensen,** pianist, a pioneer in the introduction of Scandinavian music in the country, and former director of a school of music in N. Y., was held at the Women's Republican Club on March 16. . . . **Lotte Lehmann** recently sent **Elisabeth Schumann** a sample of her latest creation, a nutbar, the recipe of which she secured from another noted soprano, **Helen Traubel.** . . . A **Wieniawski** International Violin Competition will take place in Warsaw from Dec. 5 to 15, for violinists 32 years old or younger, whose applications must be received by June 30. . . .

Scheduled for the Florentine Musical May Festival, April 26 to June 29, are five **Rossini** operas, Armida, La Pietra del Paragone, Il Conte Ory, Tancredi, and William Tell; also Didone, opera by the 17th century Italian composer **Francesco Cavalli;** Don Chiosotte by **Vito Frazzi,** and Aucassin et Nicolette by **Mario Castelnuovo-Tedesco.** . . .

Marcel Dupré and **Nadia Boulanger** will again direct the summer school at the Palace of Fontainebleau, France, July 1 to Sept. 1. . . . **Howard Mitchell** has been re-engaged for three years as conductor of the National Symphony Orchestra, Washington, D. C. . . . **Bruckner** Society of America has awarded a **Mahler** Medal to **Rafael Kubelik,** conductor of the Chicago Symphony. . . .

NEWS IN BRIEF

Rudolf Firkusny, after completing his ninth consecutive tour of the United States, left on March 24 from Idlewild Airport for a three months tour of Europe. The Czech pianist will be heard in all the Scandinavian countries, in Holland, and in London, Paris, Zurich and Brussels.

Russell Gerhart has been reappointed conductor of the St. Louis Philharmonic Orchestra for 1952-53, according to the society's board of directors.

Several songs by Grace Leadenham Austin — Soul Undaunted, Revelation, Your Tears, and Constancy — were included on a program before the Quills, a club of Palm Beach, Fla., meeting at the home of Coleman Cooper. Among piano music presented was a minuet by Miss Austin.

The Concert Artists Guild, Mme. Simon Barere, president, and Thea Glussmann, program director, will present a concert in Steinway Hall on April 19, and end its season with another concert in the same auditorium on May 17.

The United Societies of St. Brigid's R. C. Church will present the Student Prince on the evenings of May 8, 9 and 10 in the school auditorium, Ridgewood, Brooklyn, N. Y.

On April 29 Marjorie Capo, mezzo-soprano, will give a recital at the Studio Club of the YWCA on East 77th Street, New York. Her program will include a seldom-performed Ave Maria by Verdi (violin obligato played by Victor Daneu) and songs by Schubert, Brahms, Wolf, Debussy, Respighi, MacDowell, Carpenter and Paul Sargent. Alberta Masiello will accompany Miss Capo at the piano.

Margaret Sittig, violinist, with Frederick V. Sittig at the piano, gave a recital on March 19 at Villa Artemis, the home of the Hon. Mrs. Fredericke E. Guest in Palm Beach, Fla. The program included the premiere of Wells Hively's Credo (dedicated to Miss Sittig), with the composer at the piano.

La Puma Opera Workshop presented Il Trovatore on March 16 at the Master Institute Theatre, New York, and Traviata on March 23 at the Community Center. Josephine La Puma is director.

The N. Y. Philharmonic-Symphony Painters Club is holding its third annual exhibition in the Carnegie Hall Gallery, between April 7 and 20. . . .

The New York premiere of ten movements from Bartok's Duets for Two Violins was given by the Collegium Musicum, with Werner Torkanowsky and Joseph Rabushka as soloists, and conducted by Fritz Rikko, at Circle-in-the-Square, April 13. Bernard Wagenaar appeared as pianist in his Sonatina for cello and piano, with George Koutzen, cellist. Norman Dello Joio's Trio for flute, cello and piano enlisted Mildred Hunt Wummer, Mr. Koutzen and Harriet Wingreen, pianist. Hindemith's Four Temperaments was also performed by the string orchestra. . . .

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Cleveland Spring Lists Attractive

CLEVELAND.—It seemed singularly fitting that Associate Conductor Rudolph Ringwall chose for the program he conducted in George Szell's absence one that bore the stamp of the city in many diverse ways. Opening with Howard Swanson's Short Symphony, which won warm acclaim from a friendly audience, he presented a composer who took his first steps in composition under the guidance of Herbert Elwell at the local Institute of Musical Art. Josef Fuchs, who served Cleveland with distinction as the Orchestra's concertmaster for fifteen years, was heard in a stirring performance of the Bruch G minor Concerto and was greeted enthusiastically by a capacity audience.

In performing Ernest Bloch's Israel Symphony, Mr. Ringwall undoubtedly crowned all his achievements. Bloch spent several of his initial years in America as director of the Cleveland Institute of Music, and it was here the cornerstone for his great American successes was laid. His Israel Symphony is music of great dramatic power and inspiration; the chorus of women's voices was ably prepared by Robert Stofer and the soloists, Mary Simmons, soprano, Ilona Herman Strasser, contralto, and Melvin Hakola, bass, lent distinction to the ensemble. The only composition which could claim no Cleveland affiliations was the closing number, Rimsky-Korsakoff's Spanish Capriccio.

Carvalho Conducts

Confirming the favorable impression created by his former appearance on the stage of Severence Hall was Eleazar de Carvalho, who led the orchestra through Guarnieri's Second Symphony and Falla's ballet, El Amor Brujo, in exciting manner and with a native rhythmic verve that suited these compositions superbly. The second half was devoted to a grandiloquent performance of Strauss' Also Sprach Zarathustra, too long absent from the orchestra's repertoire. The evening ended in a triumph for the guest conductor.

George Szell and Rudolf Serkin joined their superlative musicianship in exquisite performances of the E flat major Mozart and the G major Beethoven Concerti. Each was performed with its own characteristic beauty; Mozart radiated its lucid charm, and Beethoven had simplicity and grandeur.

William Schuman appeared on the stage to acknowledge plaudits of the audience earned by a first performance of his Symphony No. 3, which impressed some musicians as a valuable addition to today's output, while others expressed some skepticism as to any musical significance other than cerebral workmanship to be found in its pages. Time will tell!

Wagner-Strauss with Flagstad

The Wagner-Strauss evening with the celebrated Kirsten Flagstad as soloist with the Cleveland Orchestra will long be remembered by an overflow audience. Here was the culmination of an art that has reached its highest peak as to creation and interpretation. Strauss the youth and Strauss in his farewell mood to the world—two extremes—were portrayed in his Serenade for Wind Instruments and in his Last Songs, intoned eloquently by the celebrated soprano. The suite from Le Bourgeois Gentilhomme was delightful in its brilliant facets of charm, humor and wit. The greatest moments of the evening came in the Tristan and Goetterdaemmerung music, unforgettable for those privileged to have been present. Ovations were almost unending.

Under Bernardi's management a sold-out house greeted Artur Rubinstein, who was in an exalted mood for his program of unrivalled artistry and beauty. Another Bernardi attraction was Uday Shan-Kar and his troupe of exotic Indian dancers and musicians.

Egbert Fisher of Western Reserve University was heard in a piano recital of erudition; Leonard Shure and Josef Gingold performed three Beethoven piano and sonatas with finest musicianship; the former Cleveland Walden String Quartet was heard in an evening of contemporary music at the Museum of Art. . . . Karl Grossman conducted the Cleveland Philharmonic Orchestra (from whose ranks many young musicians have found their way into major symphony orchestras of the nation) in a program of Schubert, Scariatti, Chabrier, Handel and Tchaikovsky. . . . Robert Stofer conducted a performance of Mendelssohn's Elijah on two successive Sundays. . . . Edwin Arthur Kraft in his monthly organ recitals at Trinity Cathedral; Walter Blodgett appeared at the Museum of Art in his weekly organ recitals; Kodaly's Psalmus Hungaricus was sung at Old Stone Church. . . . At the Euclid Ave. Baptist Church, the Cleveland Chapters of Alpha Kappa Alpha Sorority sponsored a song recital by William Warfield, baritone. The concert turned out to be a triumph for the singer, heard here for the first time. ROSE WIDDER.

West Shore Concert Series

ROCKY RIVER, OHIO.—The 1952-53 season of the West Shore Concert Series of this suburb of Cleveland, under direction of Frederick Koch, comprises six concerts. In late September, the Cleveland Little Symphony Orchestra—24 musicians from the Cleveland Orchestra under Louis Lane—will be presented, with Tung Kwong Kwong, Chinese pianist, as soloist in the Bach D minor Concerto. October's event will feature a return engagement of Howard Roberts, tenor, and Mary Simmons, soprano, who has been singing the feminine lead in The Consul at Cleveland's Playhouse. The Fine Arts Quartet of the American Broadcasting Company, with Leonard Shure, pianist, will be heard in November. January brings a concert by Ernst and Lory Wallfisch, viola and piano duo; February, the Oberlin Woodwind Ensemble from the Oberlin Conservatory of Music; and March, the Cleveland pianist, Marianne Matousek Mastics, and Marie Simmelink Kraft, mezzo-soprano.

A special concert, to be announced, will be the first Cleveland appearance of the British composer-pianist-singer Michael Head.

Bartlett and Robertson in Benefit

Before leaving for Europe on May 3 on the SS America, Ethel Bartlett and Rae Robertson will play a benefit concert on April 28 in aid of the Daicroze School in collaboration with Thomas Scherman and his Little Orchestra Society at the Waldorf Astoria. The European concert tour of the duo pianists will take them to Spain, Switzerland, Germany and Holland, as well as England.

Ferrier for Paris and Vienna

Kathleen Ferrier will be contralto soloist in Mahler's Das Lied von der Erde on May 5 in Paris under Bruno Walter, one of the musical events scheduled by the Congress for Cultural Freedom in its festival of Masterpieces of the Twentieth Century. On May 18, she will sing in the same work, with Dr. Walter conducting the Vienna Philharmonic at the opening of Vienna's Festival Weeks.

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Munch Returns to Boston Symphony

By Jules Wolffers

BOSTON. — Biggest news in the Hub's March calendar was the return to the Boston Symphony Orchestra of Charles Munch after an illness that had incapacitated him for a part of the season. Preluded by a brief appearance with his players for the orchestra's annual Friends' meeting, the conductor resumed his baton for the season's final open rehearsal, March 27, and for the 20th pair of subscription concerts the following two days. Directing an all-French list —Franck's Symphonic Piece from The Redemption, the Roussel Second Suite from Bacchus et Ariane, and the Berlioz Fantastic Symphony—Munch evoked brilliant colors from the orchestra and a warm welcome from his audiences.

It would not be quite correct to say that Mr. Munch shows no trace of his illness. His walk is somewhat slower to and from the podium, and he has learned, the hard way, to pace himself. But there was no want of the Munch fire and enthusiasm, and, if anything, the conductor's restraint adds positive values to his work. It had been noted previously that no human frame could indefinitely withstand the intense emotional and physical strain Mr. Munch had imposed on himself.

Williams Premiere

The previous week, Harvard's G. Wallace Woodworth was guest leader for the first B.S.O. performance of Vaughan Williams' Fantasia on the "Old 104th" Psalm. This is a rousing piece, although choice of solo piano roulades and flourishes seemed odd at times. But these were well played by Richard Sogg and the supporting Harvard Glee Club and Harvard Radcliffe Choral Society sang in first class style. Altogether admirable was the guest's way with Stravinsky's Oedipus Rex, as helped by the outstanding work of soloists David Lloyd, Eunice Alberts and Paul Tibbetts, and by Wesley Addy's clear and forceful delivery as narrator. The Glee Club distinguished itself in the choral sections.

Just before the orchestra's final out-of-town trip, Leonard Bernstein took the podium for the 18th pair. His list was all-Beethoven—a string orchestral version of the Quartet in C sharp minor, op. 131, and the Piano Concerto No. 4, with Artur Rubinstein soloist. While the conductor drew remarkable sonorities from the massed strings, the gains in impressiveness and power were not enough to offset the loss of intimate expression to be found in the original scoring. Rubinstein was altogether magnificent in a restrained yet powerful and poetic interpretation backed by Bernstein's remarkable accompaniment.

Season's Final Events

This time of year come "final events." First closing of the season was that of the New England Opera Theater at the Boston Opera House with Carmen in the Boris Goldovsky-Sarah Caldwell English translation. This was the Bizet opera uncut and restored, as far as possible, to the original version. While the group of brilliant young singers were individually fine, and while Mr. Goldovsky conducted with command and ease, the performance as a whole missed the full dramatic possibilities of the score. The cast reads a little like "Who's Who among the younger American singers"—Irvin Nordquist, Adele Addison, David Lloyd, Albert Basso, Rosalind Nadell, Margo Stagliano, Nancy Trickey, Robert Mesrobiann, James Pease, Robert Gay, Luigi Velucci and Richard Balbridge.

Next season the N.E.O.T. expects to give three operas at home together with a lengthy tour out-of-town.

Another closing was that of the Boston Morning Musicales Series at the Hotel Statler. The final programs presented Ruggiero Ricci's violinism and the soprano of Victoria de los Angeles. This series remains Boston's outstanding charity-sponsored event and the Boston School of Occupational Therapy realizes a large sum yearly from these pre-noon offerings.

The Zimbler Sinfonietta also completed its season with a well-attended Jordan Hall program featuring Ralph Kirkpatrick as harpsichord soloist in the Bach Concerto in F minor, and in the first performance of a Concerto da Camera for Harpsichord and Chamber Orchestra by the Wellesley College composer, Hubert Lamb. The new work is pleasant and utilizes the keyboard to good effect. Opening with the Brandenburg Concerto No. 1 and closing with Mozart's B flat Divertimento, the conductorless group, in spite of some roughness of execution, gave its patrons the type of performance which has brought it much acclaim.

Recital Visitors

Among the visitors, the Virtuosi di Roma came, played and conquered. The Jordan Hall audience was enthralled by the virtuosity and artistry of this splendid ensemble. There was general regret that they could not immediately be re-engaged for another concert, but manager Aaron Richmond could console himself with his biggest success d'estime in many years.

Other visitors have included the pianists Artur Rubinstein and Clifford Curzon, both at Symphony Hall for the Richmond Celebrity Series. Rubinstein showed every aspect of sincere and devoted artistry unmarred by the theatricalism of previous visits. Mr. Curzon gave his hearers a somewhat detached and subjective experience—almost as if he were playing to himself for himself. But many in the audience found his playing worthwhile and satisfying.

At Jordan Hall, the young Brazilian pianist, Isabel Mourao, gave considerable promise for the future. The same hall housed a sincere and musicianly traversal by the contralto, Mary Baron, of the Brahms cycle, Die Schöne Magelon. Reginald Boardman was an impeccable accompanist.

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WHO'S WHO in CONCERT PROMOTION

S. GILMORE PONTIUS, M.D., President, Lancaster Community Concert Association. Dr. Pontius has been president of this Pennsylvania city's Community Concerts Association for many years, during which it has been a sold-out course presenting four headline concerts annually. This season's list comprises the Robert Shaw Chorale, Francescatti, Siepi, and the Angelaires Harp Ensemble. Dr. Pontius is a leading surgeon of the region. His musical taste is catholic, running to symphonic music of the conventional order; he lists as "dislikes" in this field "modern music, especially Shostakovich." His hobbies are music, golf and mystery stories.

Sylvia Sawyer in Europe

Sylvia Sawyer, American mezzo-soprano, following her debut as soloist with the Cincinnati Symphony Orchestra, sailed for Europe to make operatic appearances and recordings. Miss Sawyer, who comes from Lima, O., has been selected to sing Amneris in a recorded production of Aida with members of the Teatro dell' Opera of Rome. Under the direction of Maestro Ricci, she will be heard in a cast including Stella Roman, Galliano Masini and others, with a chorus of 60 and an orchestra of 70.

United Temple Chorus Award

The United Temple Chorus of Long Island, N. Y., Isadore Freed, conductor, announces its seventh competition for the Ernest Bloch Award. Compositions must be based on a text from the Old Testament, suitable for women's chorus and submitted by October 15, 1952. The award consists of a prize of $150 and publication by the Mercury Music Corporation. All composers are eligible. The judges will be Norman Dello Joio, Isadore Freed, Milton Feist and Frederick Jacobi. For further details, write the United Temple Chorus, Box 18, Hewlett, N. Y.

"Met" Announces Novelties

The Metropolitan Opera will revive La Forza del Destino by Verdi next season. Puccini's La Boheme will be produced both in English and in Italian next season, and the former version will be staged by Herman Mankiewicz, of the films. There is a possibility that both versions may be broadcast, Rudolf Bing announced in the opera broadcast on April 12. Another new production in English will be Moussorgsky's Boris Godounoff, with a libretto in the vernacular by John Gutman, and the original score re-orchestrated by Karol Rathaus. Stravinsky's The Rake's Progress will be given its American premiere, with staging by George Balanchine. Three revivals will be Lohengrin, Samson et Dalila, and Tosca. The season will open on Nov. 19, possibly with the new La Forza production, and will run for 22 weeks.

St. Louis Applauds Welitch in Strauss

ST. LOUIS, Mo.—The St. Louis Symphony Orchestra's recent concerts were notable for variety as well as for virtuoso performances under Vladimir Golschmann's direction. Completing a triumphant tour of five states by the orchestra, during which capacity audiences were the rule, the homecoming concerts featured Ljuba Welitch, "Met" soprano, in the final scene from Strauss' Salome. The spontaneous burst of audience enthusiasm which followed was kindled both by the exciting quality of the Strauss music and the dramatic fervor with which the diva projected it. Mme. Welitch also sang Strauss' Im Abendrot in a quiet and beautifully sustrained mood.

The Strauss section of the program was completed with an excellent performance of the Dance from Salome. The program began with Haydn's "Oxford" Symphony, which revealed the orchestra at the zenith of perfection. This was followed by a first local performance of Paul Creston's Third Symphony, a contemporary work which deserves to become standard fare by reason of its expert construction and its easily understandable musical idiom.

Alexander Uninsky was the next soloist, being heard in the Prokofieff C major Piano Concerto, the work he offered on the occasion of his debut here in 1943. It was a great performance in every detail, one which called for richly deserved encores.

Mr. Golschmann called on Beethoven for the Prometheus overture and Pastoral Symphony, and led a novelty, Howard Hanson's Serenade for flute, harp and strings, in which first flutist Albert Tipton had opportunity to again reveal his fine artistic accomplishments.

Sabata Is Guest

Victor De Sabata made his local debut as guest conductor at the first March concerts, selecting a program that covered a wide field, Rossini's La Gazza Ladra overture, usually not considered symphonic material, proved an exciting opener as interpreted by the dramatic maestro. Schumann's Rhenish symphony with its notoriously poor original orchestration, was nevertheless treated to individual ideas that arrested attention. Ravel's Tombeau de Couperin was a finely chiseled and superbly balanced reading. A first time number was Ghedini's Pezzo Concertante, employing two violins and viola as a solo group, a superior modern opus in concerto grosso style with an ingratiating melodic flow. Strauss' Till Eulenspiegel had one of the most original readings yet heard here. Tempo changes, bringing inner voices into prominence and other devices employed, made the familiar piece an exciting if somewhat surprising experience.

Norway Chorus Bows

The Principia Concert Course presented the Singing Boys of Norway in a concert at Howard Hall which was filled to more than capacity. The group had a comprehensive program ranging from Palestrina to Richard Rodgers, covering many works of religious, secular and popular music, all sung in proper style, with precision and excellent tonal quality and balance. The audience demanded many encores. O. C.

Bach Festival

The St. Louis Bach Society presented a two-day festival climaxing with the B minor Mass. The Choir in collaboration with the St. Louis Symphony and a quartet of soloists was directed by William B. Heyne. Effective solo numbers were admirably sung by Maude Nosler, soprano; Lydia Summers, contralto; Glenn Schnittke, tenor and Phillip MacGregor, bass. The audience was large and appreciative. Preceding the Mass, in the foyer of the Opera House, a program of Bach Chorales was played by the Collinsville High School Band.

Bringing the St. Louis Symphony season to a close, Golschmann's two final programs included Berlioz's Harold In Italy, which had not been performed here for more than 25 years, Herbert Van Den Burg, the orchestra's solo violist, negotiated the important solo part with fine distinction, and the work as a whole was thrice welcome after its long absence. The Chausson Symphony, in a tasteful performance, was preceded by Claude Levy's transcription of the slow movement from a Violin Sonata by the 18th-century composer, Jean Antoine Desplaines, in an expansive and enjoyable rendition.

Artur Rubinstein was the final soloist, playing the Brahms B flat piano concerto. This was placed between the Prokofieff Classical and the Shostakovich Fifth Symphonies. Rubinstein, who never fails to corral the largest audiences of any season when he appears here, was true to form, not only in this respect, but also as to his exciting pianism. Golschmann provided a thrilling exposition of the Shostakovich, which brought forth a long ovation.

The Metropolitan Opera will give four performances in May under the sponsorship of the Symphony Society, in Kiel Convention Hall—Aida, Carmen, Boheme and Traviata. O. C.

Cincinnati Symphony Plans

CINCINNATI.—The 58th season of the Cincinnati Symphony will open on Oct. 10-11 under Thor Johnson, its conductor. Features of the season include a concert performance of Tristan and Isolde, with Eileen Farrell and Set Svanholm as soloists, Oct. 24-25; a Christmas program enlisting a chorus of 500, Dec. 19-20; an appearance by the Ballet Theatre, April 10-11; and Beethoven's Ninth Symphony, with chorus and soloists, Dorothy Dow, Janice Moudry, Andrew McKinley and James Pease, April 17-18. Paul Badura-Skoda, Austrian pianist, will make his American debut as soloist with the orchestra, Nov. 7-8. The soloists' roster also includes Rudolf Firkusny, Alexander Brailowsky, Jorge Bolet, Claudio Arrau, and Dame Myra Hess, pianists; Lubo-shutz and Nemenoff, duo-pianists; Joseph Szigeti, Heifetz and Michael Rabin, violinists; Leonard Rose, cellist; Irmgard Seefried, soprano; Robert Merrill, baritone, and Jennie Tourel, mezzo-soprano.

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"Met" May Remodel Old House; Subscription Prices Rise

Two announcements relating to the future of the Metropolitan Opera were made on March 29. The more important concerned the giving up of a plan to erect a new opera house as part of the proposed civic center project south of Columbus Circle, and instead possibly to resurrect an older plan to remodel the present house. The other was a notification to subscribers that the prices of admissions would be raised next season by sums ranging from 10 to 50 cents a seat, depending on the location. The latter was made necessary, it was announced, by rising prices of production.

The news that a site in the proposed Columbus Circle site would not be available was announced both from Washington and by Robert Moses, head of the city's slum clearance project. It was decided in the Capital that more housing would have to be provided on the site in order to qualify under the Federal Housing Act, and that the opera house would have required too much of the ground to permit this. Meanwhile, the Metropolitan's fund-raising committee had already secured pledges of $1,050,000 toward the required $1,200,000 for the property. Whether the pledgees will be asked, or would consent, to apply these sums toward a renovation of the present house, offered an interesting problem. The opera board was scheduled to meet within a fortnight to consider the matter.

Building May Be "Modernized"

It was informally estimated such a renovation would cost between one and two millions. Among the desiderata in any rebuilding of the present "Met" would be plans for modernizing the production facilities, possibly by building a high tower at the stage end to make hoisting and storage of scenery possible, enlarging the orchestra pit, providing better backstage quarters, and perhaps adding revolving and elevator units to the stage. It would also be advisable to rearrange the seating plan to provide for more seats and higher revenues, and yet to retain the present ornate interior and excellent acoustical qualities.

The first rise in admission prices in a decade was announced by George A. Sloan, chairman of the Metropolitan board of directors, who said that, even with these increases, the revenue will not fully meet operation costs. The new admission prices represent increases of from 4 to 8 per cent. There will be no increase in the $1.50 family circle seats.

VITTORIO RIETI, whose Don Perlimplin, opera in one act (libretto by Garcia Lorca) was given its world premiere at Illinois University under Rafael Kubelik's direction as a feature of the current Contemporary Arts Festival, and was repeated in concert form at the Chicago Symphony concerts of April 3-4. Mr. Rieti, Chairman of the Theory and Composition Department of Chicago Musical College, will be in Paris for performances of the opera, to be given its stage premiere at the Theatre des Champs-Elysees on May 7 and 8.

Univ. of Illinois Holds Fete

URBANA-CHAMPAIGN, ILL.—The University of Illinois' fifth annual Festival of Contemporary Arts included outstanding programs. In addition to lectures on modern music, performances of Stravinsky's Mavra and Milhaud's Le Pauvre Matelot were staged with student casts. The Stravinsky work was arranged for two pianos played by Soulima Stravinsky and Ludwig Zirner; Mr. Zirner conducted the orchestra in the Milhaud.

Two chamber music concerts included the Clarinet Quartet by Alan Rawsthorne, performed by Austin McDowell, the Sonata for Two Pianos by Charles Jones, played by Soulima Stravinsky and Stanley Fletcher, Wallingford Riegger's Nonet for Brasses (enemble under direction of Haskell Sexton), and Poulenc's Aubade, concerto for piano and 18 instruments, with players from the U. of I. Symphony under Bernard Goodman; also a program played by the Walden Quartet, resident at the University, and Clare Richards, pianist, in quartets by Benjamin Frankel and Geza Frid, and Walter Piston's Piano Quintet.

The festival was climaxed by two orchestral concerts, Rafael Kubelik, conductor of the Chicago Symphony, led both of these in the Auditorium on the campus. The U. of I. symphonic players presented the Sixth Symphony by Vaughan Williams, Monopartita by Honegger, Sinfonia India by Chavez, Beckus the Dandipratt by Malcolm Arnold, and a new work, Sun Singer, by Gordon Binkerd of the School of Music faculty. On March 30 the Chicago Symphony, appearing for the first time in this festival, was heard in the world premiere of Don Perlimplin by Vittorio Rieti, the soloists including Bruce Foote, Miriam Stewart, Dorothy Clark and Grace Wilson. Also on the program was Walton's Belshazzar's Feast, with a chorus of 200 students, Nelson Leonard, baritone and faculty member, participating. The concert opened with the Tom Paine Overture by Burrill Phillips, of the faculty. The latter two programs were scheduled to be repeated in Chicago early in April.

N. Y. Philharmonic Plans

Three works scheduled by the New York Philharmonic-Symphony next season under Bruno Walter's baton are Mahler's Symphony No. 4 in G major, Jan. 1, 2 and 4, with Irmgard Seefried as soprano soloist; the same composer's Das Lied von der Erde, Feb. 19, 20 and 22, with Elena Nikolaidi, contralto; and Bruckner's Symphony No. 8 in C minor. Dr. Walter took a plane for Europe on March 26 to conduct for ten weeks in France, Italy, Austria and Holland.

The last four weeks of the New York Philharmonic-Symphony season, ending April 20, are under Dimitri Mitropoulos. At its conclusion he will also go abroad to fill engagements at La Scala in Milan, conducting Berg's Wozzeck in four performances, and at the Florence Festival.

A gift of 183 albums of recordings of symphonic music was shipped by the Young People's Concerts Committee of the Philharmonic-Symphony Society of New York to the Young People's Concerts Association of Japan. The gift was officially accepted by Carol Fujii, 13-year-old Japanese-American school girl, and were presented by 6-year-old George Carden, Jr., at the offices of the Philharmonic Society on March 18. The records were crated and shipped by the National Federation of Music Clubs.

Lohengrin in Indianapolis

The Indianapolis Symphony and Symphonic Choir, under the direction of Fabien Sevitzky, gave two concert performances of Lohengrin in English on Feb. 23 and 24. Solo roles were sung by Ramon Vinay, Lohengrin; Florence Manning, Elsa; Manfred Hecht, Telramund; Blanche Thebom, Ortrud; Robert Speaker, King Henry; and Bernard Izzo, the Herald.

Nadine Conner Marks Double Anniversary

Exactly ten seasons ago, Bruno Walter imported a young artist from the Golden West—a soprano who sang Pamina in The Magic Flute under his direction for her Metropolitan Opera debut that year. The same season, in January, 1942, the same young soprano made her first appearance as a soloist with the New York Philharmonic-Symphony Orchestra, also under Dr. Walter's baton. Last month, Dr. Walter's discovery, Nadine Conner, by now a famous name at the "Met," celebrated her tenth anniversary with both these musical organizations.

CONVEY FELICITATIONS . . . Nadine Conner (foreground, left) receives congratulations from a group of admirers at the champagne party given in her honor in Carnegie Hall lounge.

"Working with Dr. Walter is always a thrilling experience," Miss Conner said at a party given in honor of her "twin" tenth anniversary, "and singing under his direction this afternoon made my debut seem like only yesterday. It's hard to believe that ten years have gone by since I first sang on the Metropolitan stage."

Since her debut Miss Conner has mastered more than twenty leading operatic roles, and has sung them in various countries in the Western Hemisphere from Canada to Hawaii. In this anniversary season she added another new one when she portrayed Susanna for the first time in Marriage of Figaro.

"As far as I'm concerned, every performance is a debut one," Miss Conner remarked. "That is so when you love your work as much as I do."

In Television and Films

Last season the petite auburn haired star sang two major roles in one day—in the afternoon Micaela in Carmen and in the evening Sophie in Der Rosenkavalier, both at the Metropolitan, establishing some kind of record for versatility.

"I always like to do new things," Miss Conner says. "Recently I appeared in my first movie, a 20th Century-Fox production called Of Men and Music. Since the advent of television I've been appearing more and more often on the living room screen."

Miss Conner is one of the most popular singers heard on the air-waves, on records, and on the operatic stage.

After the performance at Carnegie Hall that capped her first decade at the "Met," Miss Conner "popped" a bottle of champagne that she had put away on the night of her debut ten years ago.

As she was packing to leave New York the morning after the "twin" anniversary party, she received an emergency call from the "Met." That night she was back on the boards singing Micaela in Carmen in place of an ailing artist.

T. I.

Tom Timothy Offers New Course

Tom Timothy, teacher of harmony, counterpoint, arranging and composition, has added a new course to those offered at his New York studio. It is music research and analysis, called "Tune Detective."

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SILHOUETTES By MARY CRAIG

Walter Golde Tells His Teaching Credo

"When an instructor can develop a student into an artist—that's teaching," said Walter Golde, well-known New York musician. "There's a real accomplishment in becoming a teacher; it requires as concentrated and even more varied study, and frequently a longer period of years, than to become an artist-singer."

Those who have sung or have heard Mr. Golde's fine art songs are aware of his intimate knowledge of a vocalist's resources and hazards. Many, however, who have listened to his splendid pianistic ability and who have enjoyed the work of young singers whose debuts have been made under his guidance do not know the complete story behind the years spent in research and teaching.

There's a bit of a secret long withheld: Walter Golde himself had a youthful desire for a singing career. "It began when I was at Dartmouth," he said, "I was a voice minor while majoring in composition and conducting." He wrote songs for the Glee Club, for the College Song Book; he wrote and conducted the Prom Shows and the festive "sings" of his fraternity, Phi Kappa Sigma.

"In the choral work I began to sense that many teachers put a heavy pack on a young colt, and I felt there should be some better way of vocal guidance."

Coming out of college with his A.B., plus a continuing urge for vocal expression, Mr. Golde went to Europe for further work. He says he compromised, spending three years in Vienna studying music, "or, as another might put it, I spent three years in music studying Vienna."

During this time he went to neighboring countries to hear the performances and performers of other nations and he commenced to focus on tone production and related technicalities of the vocal apparatus. On his return to America, he worked under a famous physiologist-diagnostician, taking a post-graduate course which included dissection and comprehensive study of the voice mechanism and its physical structure.

WALTER GOLDE

At this same time Mr. Golde was "shopping," as he puts it, for the voice teacher who could satisfy his desire for correct guidance.

"In 1922 I found the teacher I wanted in William Vilonat," he says. "It was too late then for my own personal singing career, so I worked along the line of pedagogical research. My own case was one matter, but how could I discover the other fellow's needs and solve his problem?

"This is a point sometimes overlooked by successful singers who have turned teachers. They sense what helped them, and often direct the pupil in terms that merely follow what they know from personal experience—which may bear no relation to pedagogically logical principles. I do not believe in teaching a pupil by imitation. Although I would not attempt a concert, I can illustrate a tone, but frequently I would hesitate to do this. A problem or normal development must be worked out on the basis of individual vocalism and singing talent.

"In the Vilonat studio I not only studied for my own work, I listened to 'cases' and I brought in my pupils for check-up."

On the music-career side, Mr. Golde's reputation was growing in several other directions. His compositions were being performed and he was in great demand as an accompanist for name singers. "What was strange," he reflected, "was that I never bothered much about the piano, but I found myself heavily involved in keyboard work. Nowadays I only play recitals for my own people. But the piano work, the ability to transpose into a suitable key, helps on the vocal side. My experience with so many singers during the hours of coaching and accompanying has given a linguistic point to my teacher training. One attains an empathy, can enter into and understand the other person's psyche. This works seeming miracles in voice teaching—one can comprehend a bit more astutely what the student is doing."

No Short Cuts to Fame

Mr. Golde says quite bluntly, as do all conscientious, well-equipped teachers, that the "short cuts" to fame looked for by about 99% of today's vocalists do not exist.

"There are no vocal tricks," he continued. "Real and lasting singing success comes from legitimate vocal direction based upon natural, spontaneous vocal gestures. I spent years in learning to be a teacher. This has been my specialized aim; for a longer period of years I have applied these vocal principles in my studio. My joy today is in hearing my young artists in recital and opera. Then I feel my job of training myself to teach has been well worth while."

Mr. Golde was president of the New York Singing Teachers Association in 1944-46 and lecturer at Columbia University in 1945-48. His time is now exclusively devoted to the work of his studio and the guidance of the singers on his roster.

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Juilliard School Completing Season of Wide Endeavor

An unusually busy season of concerts and operas at Juilliard School of Music is drawing to a close. The season included five orchestra concerts, one of which was given in collaboration with the Juilliard Chorus for a performance of Stravinsky's Symphony of Psalms. These concerts were conducted by Jean Morel, head of the School's Orchestra Department. Among new works heard were Roger Sessions' Second Symphony; Villa-Lobos' Choros No. 6, and Three Symphonic Essays of Roy Harris. In order to provide opportunities for gifted young soloists, the orchestra also performed Beethoven's "Emperor" Concerto, the Mahler Kindertotenlieder, Chopin's F Minor Concerto, and the Prokofieff D Major Violin Concerto. Soloists were chosen by competitive auditions.

The School's Opera Theatre, headed by Frederic Cohen, gave as its principal public production three performances of Verdi's Falstaff, conducted by Frederic Waldman, with sets by Frederick Kiesler and costumes by Eileen Holding. These performances were given as benefits for the School's Student Aid Fund, which assists young musicians in meeting their pressing financial problems during their stay at school. The Opera Theatre also presented the first performances in America of Darius Milhaud's, Robin and Marion, which was commissioned by the School. Other works studied and performed include Stravinsky's Mavra, Gounod's Le Médecin Malgré Lui and various works of the repertoire such as Mozart's Don Giovanni and Verdi's Otello.

The School also presented during the season numerous chamber music concerts headed by three appearances by the Juilliard String Quartet, quartet-in-residence. Works heard on these chamber music programs included, in addition to the quartet, trio and sonata literature, vocal chamber music works and music for brass and woodwind instruments.

In celebration of the first year of its Dance Department, the School is presenting Martha Graham in a series of six benefit appearances to raise money for scholarships for dance students. Miss Graham's programs include Judith with music by William Schuman, the first New York performances of Triumph of St. Joan with music by Norman Dello Joio, and a new work, as yet untitled, with music by Thomas Ribbink.

The Dance Department also presented two demonstrations of work in progress during the year, and the students participated in various other events at the School.

Juilliard Summer School Plans

The School has also announced that its Summer Session will begin on June 30 and run until Aug. 8. In addition to members of the regular faculty, the Summer School will include special master classes by Carl Friedberg, Winifred Cecil, Maria Kurenko, and Coenraad V. Bos. Frank Sheridan, distinguished pianist, and Luigi Silva, well-known cellist, will also serve on the faculty of the Summer School.

Robert Hufstader, director of the Summer School, will serve as chairman of the Choral Workshop, and conductors and lecturers will include Robert Shaw, Hugh Porter, Vernon de Tar and Lara Hoggard. Mr. Hufstader also announced that the Juilliard String Quartet will be in residence at the School and will offer a cycle of six chamber music concerts and lecture demonstrations. Eighteen concerts will be presented during the Summer Session on Tuesdays, Wednesdays and Thursdays at 4:00 p.m. in the Juilliard Concert Hall and will include appearances by Appleton and Field, duo-pianists; Lonny Epstein, pianist; Fernando Valenti, harpsichordist, and the above mentioned appearances by the Juilliard String Quartet.

Mr. Hufstader announced that the annual Music Publishers Exhibit will be held at the School Monday, July 21, through Friday, July 25.

Kelsall School Teaches Voice in Rare Setting

Situated on the edge of Princeton, N. J., sometimes called the "Oxford of America," is a unique school for students who wish to major in intensive study of voice, and thus establish a vocal technique which will serve them through the years. It is known as the Kelsall School of Vocal Art. Joseph Kelsall, an outstanding voice builder, is director of the studios, assisted by Elva Kelsall, mezzo-contralto.

Mr. Kelsall is a graduate of Ithaca College and Westminster Choir College. His own vocal training has been with some of the best teachers of two decades. He is head of the Voice Department at Blair Academy, and his work has been especially focussed on outstanding principles of effective teaching.

Elva Kelsall received her early training from Corinne Rider-Kelsey and Mr. Kelsall. She has a degree from Westminster Choir College and has further studied with Fredrich Schorr, formerly of the Metropolitan Opera, and other excellent instructors. Her debut was as soloist with the Cleveland Orchestra; she was recently engaged for the Cincinnati May Festival, has appeared twice at the Academy of Music in Philadelphia with the Symphony Orchestra of that city, and this season has filled an important list of recital engagements.

Stressing Some Vocal Principles

In a general atmosphere of rural beauty and quietude, which is conducive to serious study, the students live in private dwelling units of the studio plant, where they are under close daily music supervision. With the required daily lesson, this regimen produces definite, concrete results in technique and artistic growth.

The principles of vocal technique taught in the school during its five years of existence have proven to be sound. Mr. Kelsall's theories about voice are simple, sensible and natural. He believes that good posture and physical health are essential; therefore, he suggests a routine of daily physical exercise for each of his students. He dwells at length on the correct pronunciation of vowels. To be able to sing so that the text may be understood by the listener is not only delightful to the audience but beneficial to the singer, good articulation is the forerunner of good vocal projection. Careful attention is given to the development of the voice in its complete range, so that the production is smooth and consistent. Further stress is laid on correct breathing and the color and flexibility of the voice. Ample practice facilities, including recording, radio and television, are available.

At the Kelsall School of Vocal Art the students study piano, sight-reading and languages, along with stage deportment and other phases of production. Students are taught that attractive personalities and sound musicianship, the ability to live practically as well as culturally, are essential to every singer who wishes to have a successful and happy life.

Opportunities for the students to perform are planned as part of the training. Since the school is located less than an hour from New York and about the same distance from Philadelphia, musical performances in either city are easily accessible.

Achievements of former students are noteworthy. They have appeared in Broadway successes, given Carnegie Hall recitals and have been engaged in many events such as the Princeton University Bicentennial Concerts. Others have gone out as teachers or in the concert field. Some who aspired to a college degree have received scholarships from the school of their choice.

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Chicago Features Premieres

By René Devries and Dosha Dowdy

CHICAGO.—A world premiere and five first Chicago performances, during the past two weeks of Chicago Symphony Orchestra concerts, further attest Rafael Kubelik's enterprise, his diligence and his unselfish interest in performing works of contemporary composers and in reviving older ones. This policy he has followed consistently during his tenure here, while generously programming the classics.

Mr. Kubelik's life would *no* doubt be easier, criticism milder and perhaps some performances could be better prepared, if he adhered to a more limited repertoire. But important composers would be denied hearings of worthy works, audiences deprived of a wider knowledge of symphonic literature. We are among those who give credit and thanks to Mr. Kubelik for fresh programming which eventually becomes seasoned, and for introducing artists to Chicago audiences.

Tcherepnin Scores Heard

The major portions of both the Tuesday and mid-week concerts were devoted to works and piano performances by Alexander Tcherepnin and Robert Casadesus. Following the world premiere of Tcherepnin's Symphony No. 2 in E flat major, op. 77, which opened the concerts of March 20 and 21, the composer appeared in his Concerto for Piano, No. 2, in A minor, op. 22. The works are as 20 years between their composition. The Symphony, commissioned in 1945 by the late Hugo Winter of Associated Music Publishers, to whom it is dedicated, was not completed until August, 1951, in Chicago. During this period some of the most important readjustments of Tcherepnin's life were to be made, due to the post-war period, with its controversial feelings, his father's death, and his being in what seemed a new world—Paris. All these factors are no doubt reflected in the symphony. Though the work is full of so-called "modern" harmonies and exotic orchestration, there is a genuineness of expression that gives immediate meaning to the score—strong, evocative, and personal without being introspective. The symphony was well received and the composer recalled to the stage numerous times. It is hoped that it will be kept alive in the orchestra's repertoire.

Tcherepnin's Piano Concerto, in one movement (Vivo, Tema con variazioni, Allegro moderato, Presto, Prestissimo) was full of interest, attractive musically, with a declamatory theme, subtly devised variations and ingenious rhythms. There were eloquent passages touched with traditional Russian sadness, contrasting with the brilliance of the coda, mounting to an exciting close. The composer's virtuosic performance of the concerto won him a conspicuous ovation, duly shared with Kubelik and the orchestra. An admirable performance of the Mendelssohn Symphony No. 4 ("Italian") closed the program.

Casadesus Work Bows

The following Tuesday and Thursday-Friday concerts featured Robert Casadesus in a first performance here of his own Concerto for Piano No. 3. Mr. Casadesus, his wife, Gaby, and son Jean, were also heard in Bach's Concerto for Three Pianos and String Orchestra in D Minor; and Mr. and Mrs. Casadesus were soloists in Mozart's Concerto for Two Pianos, E flat Major (K. 365). This was a choice performance, with both artists completely *en rapport* to the finest nuance, playing with impeccable taste and in true Mozartian style. The Bach was a model of technical precision and unity of spirit. The gifted family was enthusiastically received by the capacity audience.

In great contrast to the Bach and Mozart works was Mr. Casadesus' Piano Concerto—modern, complex and intellectual. The solo part, though demanding the utmost from the pianist technically, seemed written more as an orchestral ingredient than for individual display. The concerto is obviously the work of a fine musician, if it lacked the inspiration which the pianist gave to its performance. It was, nevertheless, admired.

Combined with these concertos were the Bach No. 4 for Violin, Flute and String Orchestra; a first performance at these concerts of the C Major Mozart Symphony (K. 338), given devoted readings by Mr. Kubelik and the orchestra; and two smaller works—Rabaud's beautiful symphonic poem La Procession Nocturne, heard earlier in the season, and a first performance here of Oskar Morawetz' Carnival Overture. The latter gay, attractive piece deserved the hearty applause it received, for it has the elements which make for enjoyable listening. An early work of the young Czech composer, the Overture bears the lively character its title suggests without being trite. His gift for imparting successfully what he has to say stimulates interest in hearing other works of this talented composer, who was present to receive a warm welcome.

Chicago Musical College Plans Lectures

As announced in the Musical Courier on April 1, Siegmund Levarie has been appointed Dean of the Chicago Musical College. Born in Vienna in 1914, he holds a Ph.D. in Music from the University there. Coming to the U.S. in 1932, he became a citizen a decade ago. He is the author of many works in musicology and the editor of numerous musical classics. Mr. Levarie served in the U.S. Army in World War II and has been Professor of Music in the University of Chicago since 1938. He founded the Collegium Musicum there and was guest conductor of the Illinois Symphony.

The Chicago Musical College is preparing a series of lectures for the students by notables in music, in order to bring the former in closer touch with artists at a professional level. Among those who have indicated willingness to participate are Povla Frijsh, Danish soprano; Edith Mason, noted opera and concert singer, now teaching voice in Chicago; Jarmila Novotna, soprano, heard with the Metropolitan, La Scala and Vienna Opera; Rosa Raisa, noted soprano, long active with the Chicago Opera, La Scala and other companies, and now a well-known Chicago vocal teacher; Giovanni Martinelli, famous tenor, long of the "Met"; Frank St. Leger, formerly active with the Metropolitan and Chicago Opera companies as a musical director, and now with the 20th Century-Fox; Virgil Thomson, composer and music critic of the New York Herald Tribune; and prominent exponents of ballet, with whom negotiations are now pending.

S.A.M. Honors Its Past Presidents

A high point of the season for the Society of American Musicians was a meeting held recently at the Cordon Club honoring former presidents of the Society. President B. Fred Wise was the genial master of ceremonies. An interesting feature of the program was the talk given by Rudolph Reuter, himself a former president. He recalled colorful figures of the Society's past and discussed the growth of the organization and its important contributions to the

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musical life of Chicago, with particular accent on the contests sponsored for young musicians, the highest award being an Orchestra Hall recital on the Musical Arts Piano Series. Several former winners of this award were present, among them Wanda Paul, who with the distinguished cellist Hans Hess, gave an excellent performance of the Brahms Cello and Piano Sonata in E minor. Virginia Parker, soprano, also an award winner, sang two groups unusually well, vocally and interpretatively.

Other former presidents of the Society present to receive congratulations during the enjoyable social hour which followed the program were Marx Oberndorfer, Mme. Nelli Gardini, Vitaly Schnee and Clarence Eidam.

Szymanowski Memorial Concert

Commemorating the 15th anniversary of the death of Karol Szymanowski, noted Polish composer, a concert of his works was presented at the Polish Women's Alliance auditorium on March 30. Dr. Vladimir Sklodowski was the guest speaker. The program included Variations on a Polish Theme and Don Juan Serenade, played by Wanda Paul, pianist. The first Chicago hearing of the String Quartet No. 2, op. 56, was also heard. Other features of the concert were Tantris le Bouffon and Three Mazurkas, op. 50, played by Thaddeus Kosuch, pianist, who joined with Chester Bielski, violinist, in the Nocturne and Tarantelle, op. 28.

Gold and Fizdale Close Series

Arthur Gold and Robert Fizdale, heard at Orchestra Hall in the final concert this season of the Musical Arts Piano Series, have won a high place among two-piano teams. The artists captured the interest of the audience immediately and established themselves as sensitive and musicianly ensemble players.

Roosevelt College Quartet Finale

On April 2, at Fullerton Hall, the Roosevelt College String Quartet (Oscar and David Chausow, violins, Bernard Senescu, viola, Harry Sturm, cello), played the final concert of their winter series. The program opened with a competent performance of the Mozart quartet in C major (K. 465) and included the Bartok Quartet, op. 17, and the Dvorak Quintet for piano and strings in A, op. 81, for which the quartet was joined by pianist Eugene Istomin. The last work, melodically beautiful, gay and often exciting, was the high point of the program. Mr. Istomin's performance of the beautifully integrated piano part was warm and vigorous, and Mr. Sturm's cello made the most of the romantic themes which are the basis of much of the quintet. H. L. B.

Fine Arts Quartet in Riegger Work

At Thorne Hall, the Fine Arts Quartet, on March 19 gave the final concert in its 1951-52 winter series, a program offering Mozart's Quartet in E flat (K. 428), Wallingford Riegger's First String Quartet, and Beethoven's Quartet in C sharp Minor, op. 131. To speak of the high standard of technical performance maintained by this ensemble, or to mention its particular interest in and flair for the playing of contemporary works, is simply to repeat a fact with which its audiences have long since been familiar. However, in a season that has had a good deal of Beethoven, including some notable performances by the Budapest Quartet, and other readings of op. 131, this concert's pinnacle was surely reached in playing which at once exploited the free form of the great Beethoven quartet, and explored as well both the depth of its thought and the brilliance of the musical speech in which that thought is made articulate. H. L. B.

Rudolph Reuter's Activities

At a special dinner given in honor of Rafael Kubelik by the Cliff Dwellers Club, Rudolph Reuter and Amy Neill played the César Franck Sonata for piano and violin. There were speeches by the popular conductor of the Chicago Symphony, by the Club's president, and others.

On March 28, Mr. Reuter gave a piano recital for the Cliff Dwellers Club offering an orthodox program with a sprinkling of moderns which included some works of Tcherepnin.

Faust Sung at Civic Opera House

Gounod's Faust, which was presented by the National Negro Opera Company Foundation, Inc., and its Chicago Opera Guild, in Chicago's Civic Opera House, went off at a professional pace. As usual in opera, one wished for better acting at times, but William Zame (Mephistopheles) seemed really to enjoy his scornful laughs, Magga Johnson was an ingratiating Siebel, Omega King made the most of Martha's role, and Robert McFerrin as Valentine was a composed actor and a fine singer. Huel Brooks Gwin (Marguerite) whose voice, heard from near by, seemed too soft to carry, was full and round from the back of the house, and there was not an unlovely tone in it. Valdemars Salna was not always a romantic Faust, but like the others in the cast, had the voice for the role.

The costumes were pleasing, and the stage settings brought forth applause more than once. The company is to be congratulated on carrying through successfully so ambitious a project. M. S.

Speaker Completes Singing Tour

CHICAGO.—Robert Speaker, baritone, returns to his full schedule of teaching at the American Conservatory of Music after a two-week tour of Pennsylvania, North Carolina, Tennessee, Kentucky and Indiana, during which he gave ten concerts, including two performances as King Henry in Lohengrin with the Indianapolis Symphony, Fabien Sevitzky conducting. This was his second appearance with the orchestra this season.

Mr. Speaker's next appearances, in addition to his regular church and temple positions, will be a western tour highlighted by concerts at Bethany College, Lindsborg, Kansas, and at the Huron College Music Festival, Huron, S. D., where he will be a soloist in Handel's Messiah, and will give a full concert.

Other engagements for the baritone before the season ends include a concert in Chicago Heights; guest soloist with the MacDowell Chorus of Appleton, Wis.; guest soloist with the Palestrina Chorus of Aurora, Ill.; the bass role in Haydn's Creation with the Temple Isaiah Israel Chorus in Chicago; and a faculty recital at the American Conservatory.

Student Composers Meet

CINCINNATI.—The fifth annual Mid-West Symposium for Student Composers was held at the Cincinnati College of Music, April 7 through 9. This year the Eastern Symposium group was represented by Yale University School of Music and the Pacific group by the University of Southern California School of Music, thus making possible a coast-to-coast meeting for the first time. Other participants were the Chicago Musical College, the Cincinnati Conservatory of Music, the College of Music of Cincinnati and the music schools from Indiana University, University of Louisville, University of Michigan and De Paul University.

A concert was given on the final evening, April 9, in the Odeon of the College of Music, the Cincinnati Conservatory of Music, University of Michigan, Indiana University, De Paul University and Yale University, under the joint direction of Roland Johnson from the College of Music and Dr. C. Hugo Grimm from the Cincinnati Conservatory. The program featured orchestral works by students from the participating schools. These included Parabola, ballet by George Hufsmith, Yale University; Adagio for Strings and Horns by George Wilson, University of Michigan; Fantasie for Orchestra by Robert Cogan, University of Michigan; Overture by Roy Jesson, Indiana University; Suite for Chamber Orchestra by Leonard Wagner, Cincinnati Conservatory of Music; Symphonic Movement by Eugene Hemmer and Dance by William Byrd, College of Music of Cincinnati.

The morning and afternoon sessions were devoted to recitals, concerts and forums under the general chairmanship of Dr. Felix R. Labunski of the College of Music Faculty. Among the composers and teachers who participated in forums and round-table sessions were Dr. Earl Moore, Dean, Music Department, University of Michigan; Alexander Tcherepnin, Vittorio Rieti, Ross Lee Finney, Dr. Claude Almand, Dr. Hans Rosenwald, Dr. C. Hugo Grimm, Bernhard Heiden, Halsey Stevens, Dr. Leon Stein, Dean Lovell and Dr. Eugene J. Selhorst.

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Chavez Conducts His Works in Los Angeles

By C. Sharpless Hickman

LOS ANGELES.—Carlos Chavez conducted two concerts of his music in Los Angeles in recent weeks. Leading the Los Angeles Chamber Symphony in U.C.L.A.'s Royce Hall, Chavez offered excerpts from his ballet The Four Suns, his Concerto for Four Horns and Orchestra, and the Sinfonia India. Two weeks later he filled Paul Paray's original booking as guest-conductor of the Los Angeles Philharmonic Orchestra, featuring the U.S. premiere of his new Violin Concerto, commissioned and played by Viviane Bertolami.

The Concerto for Four Horns was a particularly interesting novelty which mirrored Chavez' characteristic juxtaposition of an indigenous Mexican native musical idiom with the more highly-polished, somewhat astringent abbreviations of the European musical influences of the early 'twenties—chiefly manifest in several Stravinsky touches in the score. The Concerto, in formal style, has a beautiful adagio in which the horns play a chorale which grows increasingly dissonant as the music grows fainter. The way in which the solo instruments are contrasted or blended with the orchestra is consistently artistic and imaginative.

The Four Suns (Los Cuatro Soles), represented by a prelude and two dances, was hot, barbaric, and fascinating in its percussion scoring. So, too, was the Sinfonia India, which had twice been heard here in the past year—under Wallenstein, and under Bernstein with the Israel Philharmonic. In its original small orchestra form, it reveals a fascinating individuality, and the consequent transparency permitted one to realize the mastery of its varied coloration within limiting orchestral resources, and the neatness by which its impacting climaxes are created.

New Violin Concerto Bows

The Violin Concerto is rather unique in its construction, being formed of an andante, allegro, largo and scherzo which lead into an extended cadenza for the solo instrument. After this the order of the movements is reversed and the composition returns, with intriguing variations, through the four sections, ending on a subdued note in the mood of the opening andante. The tonal palette is almost uniformly pastel, and the textures relatively thin and bordering on the impressionist.

Chavez' skill as a conductor was ably manifest in all these works, as well as in the Bach Fourth Brandenburg Concerto with the Chamber Symphony and the finely-engraved Tschaikowsky Fourth Symphony with the Philharmonic—in which he kept the sentimental and melodramatic under stern control at all times, allowing only the finale to go "all out" in a burst of impassioned dramatics.

Philharmonic Soloists

Soloists at other Philharmonic concerts, all led by Alfred Wallenstein, were sopranos Dorothy Dow and Alice Mock, violinist Zino Francescatti, and pianist Claudio Arrau. Miss Dow, an exceptionally gifted and understanding singer (as we learned when hearing her in San Francisco at Monteux' superb performance of Berlioz' Damnation of Faust, with Martial Singher and Andrew McKinley), was suffering from a cold when she sang Benjamin Britten's Les Illuminations and the Immolation Scene from Die Goetterdaemmerung here with the Philharmonic. Indeed, at the second concert Alice Mock ably substituted for her in the Britten, with the Wagner being omitted. Miss Dow especially demonstrated an awareness of the meaning of language—both in the French texts of the phantasmagorical Rimbaud poems set by Britten, and in the world-shaking woes of Wagner.

Francescatti's playing of Bach's A Minor Violin Concerto (with the Philharmonic reduced to chamber orchestra size) and of Saint-Saens' Third Concerto, gave his admirers an opportunity to realize to the full his musicianship and adaptability, as well as to revel in a tone which, while rich, is also never other than fine and pure. In both works he was beautifully accompanied by Wallenstein and the orchestra. The same program introduced to Los Angeles a suite from the ballet Abraxas by Germany's Werner Egk—a piece consistently fast, loud, insistent-rhythmed and without relieving contrasts.

Substituting for Jascha Heifetz, who had cancelled the balance of his spring tour due to illness, Arrau gave a full-bodied, vigorous, romantic reading to the Brahms Second Piano Concerto, which reached its artistic heights in the andante and the flexible, clean-phrased passages of the allegretto.

Los Angeles' other chamber Orchestra, the Harold Byrns Orchestra, featured three western premieres on its most recent program: David Diamond's silken and delightful Rounds; Martinu's propulsive Violin Concerto da Camera, with the splendid Israel Baker as soloist; and Haydn's Symphony No. 67—one of those rediscovered by the late Dr. Alfred Einstein. It all made for some splendid playing by the small group—many of whose players are the same as in the Los Angeles Chamber Symphony, and all of whom are technically outstanding—and for some very pleasant listening, which was spoiled only by soprano Miliza Korjus' not too stylistically apt singing of classical arias by Handel, Mozart and Scarlatti.

Another Music Guild program enlisted the services of pianist Rudolph Firkusny and members of the American Art Quartet in Fauré's moving Piano Quintet and the Dvorak A major Quintet. In both Firkusny again proved a most sensitive and intelligent pianist. The Quartet gave one of its finest performances in Hindemith's remarkable Third Quartet. The most recent Music Guild concert, given by the Hungarian String Quartet, highlighted the Schubert Octet, for which they were joined by Mitchell Lurie, Don Christlieb, Joseph Eger and Milton Kestenbaum. Juan Arriaga's Mozartean Second Quartet and the First Quartet by Walter Piston rounded out this program, in which the Hungarians played with more than usual smoothness and finesse.

Berlioz's Faust In San Francisco

By Charlotte Hiller

SAN FRANCISCO. — The Damnation of Faust by Berlioz in its entirety was conducted by Pierre Monteux, an ambitious project beautifully achieved. The Municipal Chorus, the University of California Chorus and the University of California Glee Club were combined for the many choral passages. The solo parts were taken by Dorothy Dow, as Marguerite; Andrew McKinley, Faust; Martial Singher, Mephistopheles, and Robert Lancaster, Brander. As is well known, the work is not operatic essentially—rather a symphonic elaboration on the themes of temptation and damnation (Faust's), and of salvation (Marguerite's). The solo voices are not featured in aria-like parts so much as in the manner of vocal instruments soaring above intricate instrumental figuration.

Dorothy Dow's brilliant soprano, with its dark almost contralto coloring, heard here for the first time, her intense musicianship and simplicity of presentation were most impressive. Martial Singher's great vocal and interpretative gifts perhaps never were more convincingly displayed than on this occasion. Mr. McKinley handled his difficult, high tenor part exceedingly well, and Mr. Lancaster's sonorous basso was used to best effect. It was interesting to hear the more familiar parts of the work, such as the Rakoczy March, the Dance of the Sylphs, in their intended context. In purely instrumental sections as in those accompanying chorus and soloists the orchestra sounded superb.

In Recital Halls

Cellist Joseph Schuster appeared in recital on Spencer Barefoot's Celebrity Series and played a distinguished program in beautifully balanced style. A Divertimento in D by Haydn was followed by a Concerto in C Minor by Johann Christian Bach, Beethoven's great sonata, op. 69, in A major, Weber's delightful yet technically demanding A major Sonatina, and Hindemith's magnificent A minor Sanata. Howard Wells was the excellent pianistic collaborator.

An outstanding debut recital was played by 21-year-old pianist Le Roy Miller. The young artist has quite uncommon musical perception and expressive ability. A well developed technique, a rich and always properly used variety of touch allowed him to present Schubert's Wanderer Fantasy with its musical line intact, its many subtleties distinct. The Beethoven Rondo in C had classic clarity and charm; three Brahms Intermezzi, from op. 118, astonishing interpretative breadth. There were in addition Bloch's suite, Sketches in Sepia, and shorter pieces by Bartok which proved Mr. Miller familiar also with the more contemporary idiom.

Robert Merrill, baritone, appeared in recital in the Paul Posz series of Concert Attractions in the Opera House.

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RADIO, TELEVISION

Toscanini Concludes Season

Arturo Toscanini and the NBC orchestra on March 22, in a simulcast over the radio and television facilities of the NBC network, were seen and heard in Beethoven's Fifth Symphony annd Respighi's The Pines of Rome. The concert, emanating from Carnegie Hall, attracted a capacity audience. Home listeners who had the privilege to watch Toscanini at work had the added advantage of seeing the conductor build his epic interpretation of Beethoven's Fifth. When in his rehearsal ardors, Toscanini completely loses himself in his task, and his chiseled features as a mirror reflect the emotional transfiguration immanent in the score. This concert was the second sponsored by the Reynolds Company which was both broadcast and telecast, the earlier occasion having been Mr. Toscanini's appearance on March 15, also with the NBC orchestra.

The final seasonal appearance of the Maestro on March 29 was not televised, only broadcast. It offered Beethoven's Ninth Symphony with Eileen Farrell, soprano; Nan Merriman, mezzo; Jan Peerce, tenor, and Norman Scott, bass, as the soloists and the Robert Shaw Chorale. The event was an unforgettable experience for all listeners. The broadcast was part of a longer concert in Carnegie Hall, given before an audience which purchased tickets for the benefit of the New York Infirmary Building Fund. The non-broadcast portion of the program included Beethoven's First Symphony. Some $64,000 was paid by the audience, a record in ticket sales at Carnegie Hall. H. W. L.

RADIO NOTE BOOK

NBC: Milton Katims opened the annual Spring season of the NBC Symphony Orchestra on April 5. During the month he presented the U. S. premiere of Jean Rivier's String Symphony No. 3. On April 26 he will conduct a program for the New York Music Critics Circle, which will feature works chosen for the award by these arbiters. . . . Jascha Heifetz, Artur Rubinstein and Gregor Piatigorsky were presented on the Meet the Masters telecast on April 6, the first time this "Million Dollar Trio" has appeared together on television. Mr. Rubinstein made his TV debut March 23 on this program. . . . During the holiday season, Eleanor Steber was guest of The Voice of Firestone on April 7. . . . On April 13, Menotti's Amahl and the Night Visitors was given a repeat performance with the same singing cast as in the original presentation. The composer again staged the performance, with Thomas Schippers conducting, John Butler was the choreographer, and Kirk Browning, television director. . . . The Telephone Hour opened its 13th season on April 14, with Ezio Pinza as featured artist. Clifford Curzon appeared on this spot on March 31, an all-Brahms program, during which he played the Second Piano Concerto. Blanche Thebom sang Easter airs on this hour, April 7. . . . Eugene List and Carroll Glenn were televised on NBC's Recital Hall, March 30. . . .

CBS: During intermission of the same day's Philharmonic concert, James Fassett presented a recorded visit to the Henry Street Settlement Music School in New York, celebrating its 25th anniversary. A week later Mr. Fassett pictured in words and sounds a performance of the North Carolina Symphony at the town of Banner Elk, N. C., population 350. . . . A highlight of a recent String Serenade program was the American premiere of the Second Violin Concerto, op. 9, "La Cetra," by Vivaldi, played by the violinist Louis Kaufman. He discovered a copy of the work, which was believed lost, in Brussels last year and played what probably was its first performance in 200 years. . . . Roger Goeb's Symphony No. 3 and Alexei Haieff's Concerto for Piano and Orchestra receive their world premieres at the orchestral concert conducted by Leopold Stokowski on April 27 at the McMillin Theatre, Columbia University. Pianist Leo Smith is soloist, flying back from Rome for the season. This is one of the programs heard during the Festival of Contemporary American Music presented by Columbia University in collaboration with CBS, which offers all the events over a nationwide network. . . .

ABS: In the new series of round table discussions conducted by George Combs, from the Sherbrook Park Avenue Restaurant, on March 30, 12-12:30 a.m., the topic discussed was "Which is more important in opera, the music or the libretto?" Those appearing were Izler Solomon, new resident conductor of the Buffalo Philharmonic Orchestra; Margaret Stern, pianist; Robert Kananda, impresario; S. Montague, stage director of the Philadelphia La Scala Opera, and Henry W. Levinger, radio editor of the Musical Courier. . . .

WOR: The General Tire and Rubber Co. now controls the Mutual Broadcasting System and is expanding its radio and television interests in other directions, T. F. O'Neil, General Tire's vice-president, disclosed at the annual meeting in Toledo, Ohio. . . . Sonatas, Informal, a short series of programs for violin and piano was added to WOR's musical features. Sylvan Levin, WOR Music Director, at the piano and Julius Schulman, concertmaster of WOR orchestra, violin, are the featured soloists. . . . On Easter Sunday, Levin's Opera concert offered excerpts from Wagner's Parsifal with Joseph Laderoute, tenor (Parsifal), and Clifford Harvuot, baritone (Gurnemanz), as featured soloists. . . . Shirley Eder's Open House, a new show, was premiered on April 8 (from 1 to 5 A.M.). The first honor guest was Dorothy Sarnoff of The King and I; other visitors from the musical honor roll included George London, Metropolitan baritone. . . .

WNYC: Max Rudolf, artistic secretary of the Metropolitan, was the guest of Mr. & Mrs. Opera on March 30. . . . Etelka Freund (on Keyboard Masters) played Beethoven's Sonata in F minor, op. 57, on April 6. . . . With Arpad Sandor at the Piano, Frank Edwinn and Conchita Gaston were soloists of the Brooklyn Museum Concert on the same day. . . . Behind the Scenes in Music on April 9 offered Hans Barth's Peace Symphony, played at rehearsal by the National Orchestral Association, Leon Barzin, conductor. . . .

CBS: Eugene Istomin, pianist, was heard on April 8 as soloist with the Concerts Symphoniques de Montreal, George Schick, associate conductor of the Chicago Symphony Orchestra, was guest conductor. . . .

WFAA: The Dallas Symphony Orchestra is heard in a broadcast each Saturday afternoon on WFAA, Dallas. Walter Hendl is the conductor and John Rosenfield, music critic of the Dallas Morning News, is heard as commentator for the series.

IN THE MAIL BAG

Austrian Music on Display

To the Musical Courier:

The Information Department of the Austrian Consulate General in New York has received from the Austrian State Printing Office in Vienna a small collection of printed music of living Austrian composers. Interested persons such as conductors, orchestral and chamber music groups, music teachers and students, etc., may consult this collection at the office of the Information Department, 509 Fifth Avenue, New York 17, N. Y., after arranging to do so by telephone (MUrray Hill 7-4766). At the present time, the collection includes works by the following composers: Hans Bauernfeind, Victor Bermeiser, Victor C. Czajanek, Anton Dawidowicz, Gustav Donath, S. C. Eckhardt—Gramatté, Marco Frank, Franz Fuchs d.J., Hans Gál, Max Haager, Guenther Harum, Frida Kern, Ernst Koeiz, Viktor Korda, Egon Kornauth, Leopold Kuntner, Josef Lechthaler, Kurt Lerperger, Joseph Marx, Rudolf Mayer, Anton Mayr, Erich Marckhl, Arthur Mical, Franz Mixa, H. A. Peter, Felix Petyrek, Anton Pueringer, Albert Reiter, Karl Schiske, Franz Schmidt, Robert Schollum, Arthur Johannes Scholz, Otto Siegl, Hans Ulrich Staeps, Othmar Steinbauer, Jenö Takacs, Ernst Tittel, Alfred Uhl, Wilhelm Waldstein, Ambros Wilhelmer, Richard Winter, Erich Zeisl.

H. FREUNDLICH,
Information Dept.,
Austrian Consulate General.

Harry Kaufman in Coast Concerts

Harry Kaufman, pianist, will give a recital on April 21 at Occidental College, Los Angeles. On April 20 he will be heard in a trio program at California Institute of Technology with Eudice Shapiro, violinist, and Victor Gottlieb, cellist. Mr. Kaufman accompanies George London, baritone, in an appearance in Redlands, Calif., on April 15.

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Sadler's Wells Theatre Ballet Bows

By Rosalyn Krokover

After a six-month tour of the United States and Canada, the Sadler's Wells Theatre Ballet gave its final two weeks of performances in this country at the Warner Theatre. The season opened on March 25.

Although publicized as the sister company of the Sadler's Wells Ballet that toured North America for the past two seasons, the Sadler's Wells Theatre Ballet is closer to being a junior company. The dancers are all, for the most part, extremely young, quite talented and willing, though not all are especially experienced. Elaine Fifield and Svetlana Beriosova, the two leading ballerinas, are attractive and exceptionally accomplished dancers for girls barely out of their teens. They dance with style, grace and elegance and leave no question in one's mind but that their excellent techniques are merely a means to an end. The company can also boast of some gifted male dancers—David Blair, David Poole, Donald Britton and Pirmin Trecu. This is not enough, however, to make a ballet company; and, in addition, this troupe really lacks a good repertoire.

The four works selected for the first three evenings were Les Rendezvous, Beauty and the Beast, The Nutcracker, and Pineapple Poll.

Les Rendezvous is an Ashton ballet divertissement, with music by Auber, which dates back to 1933. It is stylistically very much like the choreographer's Les Patineurs. There is nothing particularly distinguished about it, and one wonders why it is still in the repertoire after twenty years. Among the soloists, Fifield and Trecu danced their variations neatly and the Pas de Trois with Pauline Harrop, Stanley Holden and Donald Britton was a brilliant little perpetual motion.

The combination of Ashton's choreography and Cecil Beaton's decor and costumes for the Nutcracker Suite is as close to an unintentional satire on a ballet as we have seen in a long time. Beaton's work is in the worst possible taste, with its ugly colors and frills, and Ashton's choreography has little to recommend it. Fifield and Blair danced the leading parts.

Two Works by Cranko

Beauty and the Beast is a rather immature work by John Cranko, the young choreographer, with music from Ravel's Mother Goose Suite. However, it did give an opportunity to become acquainted with the lyric and expressive qualities of Patricia Miller's dancing. David Poole did his best with the ungracious task of interpreting the Beast.

A more recent work by Cranko is Pineapple Poll, a ballet adapted from a Bab Ballad by Gilbert, with music from the Gilbert and Sullivan operettas arranged by Charles Mackerras. In this, Cranko manages to create a real G. and S. atmosphere. A great deal of the success of a work in this genre depends upon the pantomimic talents of the dancers, and this is where the English troupes excel.

The ballet is in three scenes cleverly designed by Osbert Lancaster. Patricia Miller is the Pineapple Poll, a Bumboat Woman, who falls for the handsome Captain Belaye of the H.M.S. Hot Cross Bun, David Blair. Jasper, Pot Boy at Steam Packet was played by David Poole; Blanche, Captain Belaye's fiancé, was Stella Claire, and the troublesome Mrs. Dimple, her aunt, was Sheilah O'Reilly. Then there were the crew, sweethearts and wives. Everyone played and danced to the hilt.

Coppelia in Three Acts

The one full-length ballet offered by the company was Coppelia. This version is by Nicolai Sergueeff after the choreography of Ivanov and Cecchetti, with decor and costumes by Loudan Sainthill. Fifield was a pretty and perky Swanilda and Britton an effective Frantz; but Poole's Dr. Coppelius was a little too young and facially attractive. The entire production had a quaint, modest old-world charm about it and is quite the best work in the repertoire.

Beriosova in Swan Lake

Swan Lake on March 29 gave us our first opportunity to see Beriosova. She is already an excellent Swan Queen. Her interpretation has temperament and with a few more years of experience she should be really outstanding in the role. Of special beauty is the way in which she uses her arms, and her motions have a natural fluidity. Otherwise the performance was routine.

The Haunted Ballroom is a Ninette De Valois work which was first performed in 1934. It is a ballet in two scenes that was written and composed by Geoffrey Toye, with decor and costumes by Motley. Like Les Rendezvous, it is difficult to understand why it is still in the repertoire. Not only is the ballet dated and boring, but the cloying music is almost more than one can bear. Its only redeeming feature is David Poole's dancing in the role of Master of Treginnis.

Also on the same program were Ashton's Capriol Suite and Façade. Capriol Suite is a series of dances to the delicate music of Peter Warlock, garishly costumed by William Chappell. William Walton's Façade was also seen here when it was danced by the other troupe.

Harlequin in April

Harlequin in April is a John Cranko ballet to music by Richard Arnell. The music is highly eclectic and so is the choreography, which is a symbolic affair concerning "human aspiration reborn with the flowers in April. This aspiration makes it possible for him to break away from the plants, who are earthbound and self sufficient." Through all this stalks a Petrouchka-like Pierrot, supposed to represented the "human muddler." There's something essentially naive and adolescent about the entire conception. Symbolism is a dangerous thing to handle with any degree of maturity; and while Cranko goes through the motions in a perfectly serious manner, the results are suggestive of an imperfect assimilation of Massine, Graham, Tudor and Ashton, among others. The best thing about the ballet was the superior dancing of David Blair, who was given a difficult task and did it brilliantly. Patricia Miller, Stanley Holden and others assisted gallantly.

The Prospect Before Us

With Ninette De Valois' The Prospect Before Us there is no doubt about a strong guiding personality. She has selected music by Royce that fits beautifully into her choreography and also acts as a potent reminder of the period of the ballet (1789). Generally speaking, this ballet is much on the same stylistic order as The Rake's Progress, with the difference that the latter is a tragedy, the former a comedy. But the identical philosophy underlies both—emphasis on plot and mime as much (or more) than dance itself, stirring reconstructions of a given period, sensitivity in character touches. The Rake's Progress was Hogarth come to life; The Prospect Before Us is Rowlandson come to life. Whatever one thinks of Miss De Valois' principles, which come closer to dance theatre than pure dance or ballet, there is no denying the skill with which she uses her materials in period reconstructions of this type.

The production is one of the best the company has to offer. Stanley Holden and David Poole took the lead parts, with strong assists from Pauline Harrop, David Blair, Pauline Wadsworth and David Gill. Beriosova also had a strong solo in one scene, and the other participants were entirely in the spirit of things.

Pastorale and Khadra

Still another work by Cranko was Pastorale. The music was Mozart's Divertimento No. 2, K. 131. Decor and costumes were by Hugh Stevenson. It was inspired by 18th century romantic paintings and it is full of spring and love. Patricia Miller, Trecu, Beriosova, Poole, Blair and Fifield all dance and play their parts with a subtle air that gives the work a pleasant quality.

Khadra is a pseudo-Oriental pastiche with a lot of color and cool plastic movement. Celia Franca, a former member of the company, was the choreographer and the music is Sibelius' Belshazzar's Feast; Honor Frost designed the striking décor and the costumes. Khadra was danced by Sheilah O'Reilly; the Lover and His Lady were performed superbly by Hogan and Beriosova.

Howard's Assembly Ball

Andree Howard, probably the first choreographer to also be responsible for the decor and costumes, has created a ballet of genuine dance to the Bizet Symphony in C. She handles her dance designs with great skill and with a mere thread of continuity makes the whole thing hang together logically. David Blair again shows his strength and versatility by assuming the role of Master of Ceremonies and projecting it with virtuosity and authority. Beriosova, The Lady, danced beautifully and the adagio was especially effective. Stanley Holden provided the needed touch of humor as An Elderly Gentleman. And all of the attendants at the Ball contributed toward a fine performance of a sincere and charming ballet.

The music, under the direction of John Lanchbery and Robert Zeller, was above the usual standard of ballet accompaniment.

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NEW YORK CONCERTS

(Continued from page 13)

Accents were frequently too set, and shadings, insufficiently employed. In order to bring poise to a less than secure performance, momentum and vitality were apparently sacrificed. E. B.

Robert Mueller, N. Y. debut, April 1, E.—The American pianist gave suitable shape and animation to the larger share of two significant offerings, Bach's Air and Variations in the Italian Style and Schubert's A major Sonata (op. posth.). Noteworthy in the latter half of the Bach were the vivid projection and contrast of loud and soft registrations and the cumulative effect of the construction. Amid the big contours of the Schubert Sonata, some melodies aptly suggested different moods. But here at times a subtler use of inflection, articulation, and color would have been beneficial. In Bartok's Out-of-doors Suite, the Musiques Nocturnes division emerged with attractive tinting of its delicate and weird atmosphere, though more vigorous divisions sounded somewhat weighty or rough. Mr. Mueller's generally lucid presentation of a new work by Ellis Kohs, Variations on "L'Homme Armé," revealed certain moments of solemn, plaintive, or light-hearted Americana surrounded by energetic theatricalism. E. B.

Latvian Trio, N. Y. debut, April 4, E.—The talented members of the group (Viktors Ziedonis, violin; Dzidris Treimanis, cello, and Valdemars Melkis, piano) were heard in three Trios, one by Haydn in G (with the famous Hungarian Rondo), that by Beethoven in B flat, op. 11, and the Tchaikovsky in A minor. Their work showed signs of ardor and stylistic understanding. As an ensemble, they were at their best in the slow movements of the Haydn, though at times the tone of the violin was a shade too heavy. In the Tchaikovsky, occasional passages came through with an appropriate intensity and passion, despite some weak playing from the pianist. This trio's performances would gain by greater improvement in articulation, intonation, and balance. E. B.

CARNEGIE RECITAL HALL

Mae Williams, March 17, E.—The young mezzo-soprano's program featured three Bach arias, a group of five Erich Wolff Lieder, Spanish songs by Villa-Lobos, American numbers by William Grant Still and several Spirituals. Her voice is of beautiful quality, especially through its middle range, and her general line of vocal emission is a uniform one. Her singing of the Bach numbers was dignified, traditional and vocally excellent. The Wolff group was also attractively presented, with sincere regard for musical and textual content. The rhythmic feeling in the Spanish songs, however, was not sufficiently strong to make this group completely successful. This same element was at times missing from the Spirituals. Miss Williams is a serious young singer with some very strong potentialities, which undoubtedly will be further enhanced through extended study and experience. Miriam LeMon was an acceptable accompanist. L. C.

Petrilli Young Artists' Programs, March 20, E.—Two joint recitals presented four young artists in New York debut appearances. Gabrielle Linhart, pianist, and Floramay Gannon opened this new series. Miss Linhart, in a technically excellent showing, programmed Demenico Scarletti's Pastorale; the Bach-Busoni D minor Chaconne; Schubert's A major Sonata; compositions by Debussy, Khatchaturian and a Chopin group. Drawing her numbers from the lyric-coloratura soprano list, Miss Gannon charmed her hearers with her lovely Mozart arias singing the florid music and the flowing legato with equal facility. Her Una Voce Poca Fa showed a good schooling and the concluding Poldini, Hahn and Delibes numbers were effective. Evelyn Hanson was at the piano for the soprano.

March 21, E.—The second recital presented Lucille Blackton, soprano, in Schubert and Brahms lieder; an aria from Verdi's Ballo in Maschera and a group of French and Hebrew songs. Miss Blackton's voice has sonorous power and telling brilliance. One would like to hear her in a larger hall, in order to judge adequately her dramatic potentials. Also co-starred was Jacqueline Bachand, pianist, playing with admirable tonal quality and precision the Bach F sharp major Prelude and Fugue and the A

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flat major Sonata of Beethoven, also Debussy, Shlionsky and Chajes pieces, in which she showed pianistic flexibility. Norman Johnson was the accompanist for Miss Blackton. M. C.

Compositions by Antin Rudnytsky, March 22, E.—Maria Sokil, soprano; the Shklar Quartet, Fausto Esteves, cellist, and Agi Jambor, pianist, were heard. The composer's First String Quartet; The Chinese Flute, four songs to lyrics of old Chinese poets; a Concerto for Cello and Orchestra (with the composer at the piano), and 12 Ukrainian Folk Songs were presented, in addition to the Piano Sonata, which made the greatest impression as interpreted by Miss Jambor. The remainder of the music did not sound particularly appealing, at least not at first hearing, though perhaps this was owing to some rather roughshod factors in the performances. E. D. M.

Peter Skrefstad, March 24, E.—The baritone presented a well chosen, unhackneyed program, including five Schubert Lieder, four unusual Grieg songs, four contemporary American works, to which was linked a Britten arrangement of a Purcell song, four compositions of Kilpinen in Finnish, and Bach arias from Cantatas 128 and 82 and the Coffee Cantata. Mr. Skrefstad exhibited a well-schooled voice of generally impressive quality, which he used to advantage, with the exception of a decided loss of overtone vitality and color in his pianissimo passages. His intelligent interpretations of the song material presented and his command of musicianship were commendable. The singer's renditions of the Schubert, Scandinavian and several of the American songs were outstanding. Royal Hinman was a meticulous accompanist. L. C.

Gertrude H. Glesinger and Artist-Students, March 29, E.—Judging by the calibre of artist-students presented on this occasion, Mme. Glesinger is a voice instructor of distinction. The vocalists heard were: Olga Zlater, mezzo-soprano; Richard Gant, tenor; Lorraine Leroy, soprano; Erica Bard, soprano; Anna Tendy, mezzo-soprano. Miss Zlater began the recital with an authoritative rendition of Pieta, signore (Stradella), and Chi vuol la Zingarella (Paisiello), later singing a group by Chausson, Duparc, Fauré, Bachelet and Debussy. Mr. Gant acquitted himself well in a Schumann group including the familiar Ich grolle nicht. Miss Leroy delighted in a brilliantly projected Puccini group from La Boheme, Manon Lescaut and Madame Butterfly. She has definite operatic talent. Mme. Glesinger evoked merited demonstrations for beautifully sung and interpreted arias from Mozart's Le Nozze Di Figaro, and a group composed by Otto M. Frolich, the skilled piano accompanist of the evening. These were: Lotus Flower (dedicated to Mme. Mana-Zucca), Berceuse (dedicated to Mme. Glesinger) and Der Postillon (first performance). Miss Bard, assisted by Yvette Rudin, violinist, gave a satisfying performance of Mozart's L'Amero saro costante from the opera Il Re Pastore. Miss Tendy's smooth mezzo-soprano tones were displayed in Mana-Zucca's I Could Not Love This World, White Birds, and Hope Eternal (dedicated to Mme. Glesinger); also in songs by Barber, Treharne and Hageman, the latter's Miranda being one of the recital's high spots. Encores prolonged the program. H. I. B.

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NEW PUBLICATIONS IN REVIEW

A Schumann Symposium

Schumann, a Symposium, edited by Gerald Abraham (Oxford University Press, 319 pp., $5). Eight well-known musicologists have joined forces to shed new light upon various aspects of Robert Schumann's life and work. Gerald Abraham, with a deep knowledge of the topic, has successfully co-ordinated their splendid efforts. Willi Reich writes on Schumann the Man, Kathleen Dale on the Piano Music, Martin Cooper on the Songs; A. E. F. Dickinson on the Chamber Music. Mosco Carner discusses the Orchestral Music, Maurice Lindsay the Works for Solo Instruments and Orchestra. Abraham himself contributes a chapter on the Dramatic Music, John Horton on the Choral Works. From this mosaic of treatises emerges the real stature of the composer, his personality and his work. The different approaches to the central theme make for highly interesting and inspiring reading. This book is informative without being didactic, and keeps the interest awake by its lively and colorful content. It makes accessible for the English reader the results of the latest research from German sources, including manuscripts of Schumann's unpublished works and manuscript sketches.

New Music

Violin and Piano: First Sonata, by Robert Ward. A deceptive title, because this music surely came from an experienced pen. There is a skillful interweaving in the duet of instruments and a graciousness of character in the many richly cantabile passages. The first movement sings in a sostenuto manner, the second and last movement is an allegro barbaro. Southern Music Publishing Co., Inc., N. Y., $1.75.

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Cello and Piano: Chaconne in G minor by Tommaso Vitali, arranged for cello and piano by Edmund Kurtz. This famous violin work is given an effective treatment for cello and piano, with some utilization of earlier fiddle versions by Charlier and Ferdinand David. Mr. Kurtz, a leading present-day exponent of the instrument, has worked out its formidable broken chord effects and treated its legato passages with winning simplicity. There are some effects in double stopping near the close, and some substitute passages for others of great difficulty. Associated Music Publishers, Inc., $2.

For Organ: By the Pool of Kashmir, by Richard Kountz. An atmospheric and languorous descriptive number, not overly difficult and with effective registration. There is a quiet conclusion, and refined Oriental coloring. Galaxy Music Corp., 75c.

Woodwind Quintet: Divertissement, by Gerald Hartley, is a colorful suite using classic forms in modern manner, its five movements titled Prelude, Mouvement Perpetuel, Nocturne, Gigue, and Marche. It offers an impressionistic touch, some slightly dissonant harmony, a fine, spare line, vivacity and good taste. Elfin Dance, by Suzanne Thuot Kirby is a short and lively number with dissonances, in the scherzo manner. Both are scored for flute, oboe, B flat clarinet, bassoon, and horn. Associated Music Publishers, Inc., N. Y., $3.50 each (including score and parts).

For Chorus: The Playful Shepherd, by Tibor Serly, is a humorous folk number from the Hungarian, with an English lyric by Jessie Lowenthal. It begins "Are you sleeping, shepherd mine?" and then proceeds to twit him with his cares and misfortunes. There are imitations of sheeps' bleats and other engaging details. A lively dance rhythm dominates this spirited number for SATTBB, with piano accompaniment. Southern Music Publishing Co., N. Y., 20c.

A Time for Singing, by George Mead, is an andante maestoso setting of words by the composer, beginning "The songs are still that should be heard, that sing of love and faith." This is a melodious number, and a fine antidote to present-day doubts. For TTBB, with piano accompaniment. Galaxy Music Corp., 20c.

The Houn' Dawg, Ernst Bacon's version of a traditional text in homespun dialect, beginning "Ev'ry time I come to town, The boys keep kickin' my dawg aroun'." A peppy and rhythmically attractive tune, with original harmonies in male chorus setting. Syracuse University Press, Mercury Music Corp., 20c.

Unison and Part Songs: Let's Sing, by Marguerite V. Hood and Margaret C. Perry, is a collection of songs of simple nature, partly unison, partly for two voices, and may be used in cases where voices are changing. Most of the examples, such as Clementine and Camptown Races, are familiar ditties, not too serious, and of a sort to make a great hit with the young. A section is devoted to making chords, with facsimile of keyboard. There are some lively photos and pen drawings. Carl Fischer, 60c.

Accordion Methods: The Original Czerny Studies, op. 599, edited and fingered for accordion by Andy Rizzo. This is a valuable compendium for advanced training on the accordion, adapted by a teacher of that instrument who won a leading place in his field. The Original Scales and Chords by Schulz, also edited and fingered for the accordion by Rizzo, is a more elementary series of exercises for the instrument, valuable for laying groundwork. Carl Fischer, Inc. $1.25 and 75c, respectively.

Songs: Mother's Day, words and music by Richard Kountz, is a simple and melodious little song, two pages long, and ends with a tender adjuration, "Thy blessing, Lord, on mothers of children ev'rywhere." Published in high voice version (F to G) and low (D to E). Useful for Mother's Day programs. Galaxy Music Corp., N. Y. 50c.

Down Publishers' Row

A composition award has been announced by Delta Omicron National Music Fraternity for string ensemble works, as part of its national project, The Promotion of Strings. The contest offers a prize of $150 and is open to any woman composer now resident in the U. S. The work must be scored for from two to five instruments, of which piano may be one; must have a performance time of between 10 and 20 minutes, and must not have been published or publicly performed. Entries must be submitted before June 15, 1952, under a nom de plume, accompanied by a sealed envelope containing name and address of composer and a brief biographical sketch. The winning work will be announced at the national convention of Delta Omicron in 1953 and performed at that time. Requests for further details and all entries may be addressed to Lela Hanmer, American Conservatory of Music, Kimball Hall, 306 South Wabash Ave., Chicago, Ill.

Alexander Tcherepnin has recently been commissioned by Gregor Piatigorsky to write a composition for cello. Tcherepnin is also working on commissions for an opera from the Koussevitzky Foundation and for a cantata from the Aspen (Col.) Festival. . . . Virginia Carrington Thomas, American organist, has signed an exclusive contract with Mills Music, Inc., for the publication of her organ compositions and arrangements. . . .

Two publications recently issued by the Music Educators National Conference are a Handbook on 16mm Films for Music Education, prepared by Lila Belle Pitts, coordinating chairman, 1948-51, of the MENC Committee on Audio-Visual Aids (72 pp., $1.50), and a Handbook for Teaching Piano Classes, prepared by the MENC Piano Instruction Committee, 1946-51, of which Raymond Burrows is chairman (88 pp., $1.50). The address of the MENC is 64 East Jackson Boulevard, Chicago 4.

Publishers' Concert Series Closes

The season's final Publisher-Artist Evening was offered by the League of Composers, sponsored by Southern Music Publishing Co., Inc., in Carnegie Recital Hall on April 4. The program listed works by William Flanagan, Charles Ives, Robert Ward, Constant Vauclain, Colin Sterne, Richard Bales, Ned Rorem, A. Adnan Saygun, Gail Kubik, David Diamond, Henry Cowell and Julia Perry. Participating artists were the pianists, Bernhard Weiser, Jean Jalbert, Samuel Sorin, Jean Wentworth; Hazel Gravell, soprano, Nicolai Berezowsky, Chaim Taub, Moshe Murvitz, violin, Virginia Shuey, contralto, Oscar Yatco, viola, and Uzi Wiesel, cello.

NEW RECORDS IN REVIEW

Cetra-Soria: A first-class Tosca, on two disks, is the most important of the recent Cetra releases. Competitive versions are available on three disks, but Cetra achieved the two-disk version (with its resultant savings in money) by closer grooving and somewhat faster tempos. The opera is not cut. Adriana Guerrini, Gianni Poggi and Paolo Silveri are in the leading roles, with Francisco Molinari-Pradelli leading the orchestra and chorus of Radio Italiana. All are routined singers who know their business, and the conductor keeps things moving smartly along. This is as good a Tosca as there is on long-play. Of somewhat less musical, though perhaps of more historical, interest is Riccardo Zandonai's Francesca da Rimini, excellently sung by Maria Caniglia, Ornello Rovero, Mario Tommasini, Carlo Tagliabue and others. Antonio Guarnieri leads the Radio Italiana forces in what sounds like a first-class performance, but it is doubtful if there is enough life in the opera to maintain one's interest after a few hearings.

Concert Hall: All of Chopin's Etudes, and the seldom-heard Hérold Variations are played by Robert Goldsand on a pair of Concert Hall disks. One may point to a few inequalities in Goldsand's pianism, but the fact remains that his version is the best on LP. It has color, imagination and technique; and is also well recorded. Goldmark's pretty Rustic Wedding Symphony is conducted by Swoboda and the Orchestra of the Vienna State Opera. It has been a long time since this work was locally heard, and the current recording fills a needed gap. It could have been better done, though; the orchestra here employed is not tonally up to it. The same remarks apply to Swoboda's well conducted version of Dvorak's Nature, Life and Love cycle, where a more sensuous string tone is demanded.

Haydn Society: Well into its integral series of the Haydn Quartets, the Society presents the Schneider Quartet in three disks devoted to the six quartets of op. 17. Perhaps there is too much first violin in this foursome, which is otherwise as musicianly as one could desire. The Haydn Society also has made available an unusual disk of five concert arias by Haydn, almost never heard. They are surprisingly fine, mature pieces, requiring really virtuosic singing. Gertraud Hopf, soprano, and the Vienna Symphony under Meinhard von Zallinger do very well by them. Another superb Haydn Society release is devoted to Handel's Utrecht Te Deum—Handel at his mighty best. Mogens Wöldike directs soloists, a chorus and the Danish State Radio Orchestra on this disk.

Mercury: Continuing its series with Rafael Kubelik and the Chicago Symphony, Mercury presents a pair of disks devoted to Tchaikovsky's Fourth Symphony and Dvorak's New World, both brilliantly recorded and read with intensity. More off the beaten track is Mahler's Das Klagende Lied, with a trio of soloists and the Vienna State Opera Orchestra under Zoltan Fekete. This is a dramatic cantata based on a Grimm fairy tale. It is seldom performed; and, in all truth, it is not Mahler anywhere near his best. The performance is good, the recording somewhat harsh.

Urania: The first complete LP recording of Verdi's Otello features, on three disks, Gino Sarri, Antonio Manca Serra and Anna La Pollo as Otello, Iago and Desdemona. Alberto Paoletti leads the orchestra and chorus of the Rome Opera. On the whole this is a very good set, with some singing that is perhaps overenthusiastic but always emotional in the right direction. Serra's delineation of Iago is especially good, and so is Paoletti's direction. The soloists are a little too close to the microphone in an otherwise praiseworthy recording. Urania also has made available a spirited performance of Nicolai's Merry Wives of Windsor, on three disks, with Wilhelm Strienz as Falstaff and a fine group of allied artists including Irma Beilke, Georg Hann, Walter Ludwig, Lore Hoffmann and others.

Victor: The Toscanini-NBC Symphony La Boheme, with Licia Albanese, Jan Peerce and Francesco Valentino as the principals, is all that one remembers it to be. On two disks, it is the famous broadcast performance of Feb. 3 and 10, 1946, now available for posterity. It is about perfect vocally, and it is perfect orchestrally. On another pair of Victor disks (10- and 12-inch), Artur Rubinstein plays all of Chopin's Polonaises (through the A flat), the Fantasy-Polonaise and the Andante Spianato and Polonaise. The noted pianist is in good form here, which means Chopin playing hardly anybody in the world could duplicate today. On a 10-inch disk, Victoria de los Angeles continues her investigation of Spanish music with songs by De Falla (the Seven Popular Spanish Songs), Granados and Guridi. Liquid, tonally lovely singing is what one has come to expect from this soprano, who does not disappoint here. Among orchestral disks are Beethoven's First Symphony and Haydn's Drum Roll, conducted energetically by Munch and the Boston Symphony; rich-sounding performances of Ibert's Escales, Berlioz' Dance of the Sylphs and Granados' Intermezzo from Goyescas, conducted by Stokowski and a symphony orchestra (10-inch); and the Bach-Respighi Passacaglia coupled with Brahms' Schicksalslied, the latter with the Stanford University Chorus. Pierre Monteux leads the San Francisco Orchestra in both instances. And Blanche Thebom is soloist, with an orchestra conducted by Adrian Boult, in Mahler's Lieder eines fahrenden Gesellen. On the reverse of this disk is a group of Wolf lieder. Miss Thebom handles this material in an altogether intelligent manner.

Miscellaneous: Polymusic has started a Fauré series, leading off with the Piano Quartet in C minor and the Cello Sonata No. 2 on one disk, the E minor Quartet and the E minor Violin Sonata on another. Gaby Casadesus, David Soyer and the Guilet Quartet are the admirable artists involved. . . . Gershwin's Rhapsody in Blue and American in Paris receive bang-up readings on a Capitol disk featuring Paul Whiteman. Leonard Pennario is the pianist in the Rhapsody. On another well-recorded Capitol disk, the Grieg Holberg Suite is coupled with Arensky's Variations on a Theme by Tchaikovsky. . . . The Bach Guild has released two popular Bach Cantatas—No. 140 (Wachet auf) and 104 (Christ lag in Todesbanden), in which Felix Prohaska conducts the chorus and orchestra of the Bach Guild in earnest, musical performances. . . . On a Handel Society disk are three harpsichord concertos by Handel—Nos. 13, 14 and 19, played by Frank Pelleg and the Zurich Radio Orchestra conducted by Walter Goehr. Pelleg is a fine musician, and Goehr lends him steady support.

Unger Leads Chamber Group

LONDON, ONT.—Dr. Heinz Unger was given an ovation by a capacity audience here when he conducted the London Chamber Orchestra for the first time. He is conducting two more concerts with the same players this month and has been asked to take charge of all the concerts of the group in the 1952-53 season.

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Baldwin-Wallace Plans Bach Fete

BEREA, O.—The 20th Annual Bach Festival at Baldwin-Wallace College will take place on Friday and Saturday, May 23 and 24, and will include six concerts, in addition to four programs of Chorales by the Brass Choir under the direction of Frederick Ebbs of the Conservatory faculty. Rosalyn Tureck will play the Well-Tempered Clavier, Preludes and Fugues, Book II, Nos. 1 and 24 inclusive, in two programs.

The large choral work to be done this year is the Passion according to St. John. The Baldwin-Wallace Bach Chorus and Festival Orchestra will be conducted by George Poinar of the Conservatory faculty. The soloists will be: Suzanne der Derian, soprano; Ilona Strasser, contralto; Glenn Schnittke, tenor, and Phillip MacGregor, bass. A baritone is still to be engaged.

The cantatas to be performed this year include: No. 160, for solo tenor, I Know That My Redeemer Liveth, which Mr. Schnittke will sing; No. 4, Christ Lay in Bonds of Death; No. 50, Now Hath Salvation and Strength; No. 95, I Live for Christ My Savior, and No. 21, My Spirit Was in Heaviness. Cecil W. Munk, the new director of the Conservatory, will conduct the second and third and Mr. Poinar will lead the first and two latter works. Varner M. Chance will conduct the Baldwin-Wallace A Cappella Choir in the motets, Praise the Lord, and Be Not Afraid.

In addition to the two recitals by Rosalyn Tureck, the other instrumental works included in this year's program are the E flat Suite for Cello, No. 4 performed by Esther Pierce of the Conservatory faculty; the Concerto for Violin and Strings, in D minor, played by Joseph Knitzer; the Suite for Orchestra No. 4 in D major and the Brandenburg Concerto, No. 3 in G major. Mr. Poinar will conduct the three latter works.

An added attraction is the first appearance at the festivals of the newly appointed head of the Organ Department of Baldwin-Wallace Conservatory, Dr. Farley K. Hutchins, to be heard in a group of seven chorales from the large chorale-preludes.

The founder of these Festivals was the late Dr. Albert Riemenschneider, and his widow is still assisting with plans for the same. A Memorial Fund in Dr. Riemenschneider's memory has been established to perpetuate this project, which has made a great contribution to the artistic life of northern Ohio.

Van Wey in Gluck Hall

Adelaide Van Wey was heard in recital in the new Alma Gluck Memorial Concert Hall of the Turtle Bay Settlement School, March 28. In her inimitable style, the contralto programmed mountain ballads, folk tunes, street cries, rare white and negro spirituals and wonderful Blues Songs chosen from her famed collection. Miss Van Wey's deeply resonant voice, her smooth and expert spoken commentary made this concert an interesting event, of musicological value. Responding to encore requests with folk songs from her native North Carolina, Miss Van Wey, in addition, during a half hour answered questions relative to Creole, religious and secular folk music and general American music. After the concert, she was honored by a reception in the Green Room of the Foundation. The splendid accompanist and co-artist of the evening was Robert Noble Hill. M. C.

SCHOOLS and STUDIOS

Eastman Plans 22nd Festival

ROCHESTER, N. Y.—The 22nd Festival of American Music, to be held at the Eastman School of Music, April 28 through May 8, under the direction of Dr. Howard Hanson, will present two stage performances of Menotti's The Consul, and a number of premieres of American orchestral and other works. The festival will be preceded, April 22-25, by the annual Symposium of Orchestral Music, at which scores by 25 graduate composers of the school will be performed by the Eastman-Rochester Symphony under Dr. Hanson.

The appointment is announced of Julius Huehn, former leading baritone of the Metropolitan Opera, and recently chairman of the voice department of Jordan College of Butler University, to the major voice faculty of the Eastman School. With the Metropolitan, Mr. Huehn sang Wotan in Die Walkuere, Wolfram in Tannhaeuser, the title role of Falstaff, Count Almaviva in Marriage of Figaro, and many other parts. He has also been soloist with the New York Philharmonic, Boston, Cleveland and other leading symphonies, and at such festivals as the Bethlehem Bach, Cincinnati Biennial, Worcester, and Ann Arbor.

The Eastman School of Music, in its summer session June 23-Aug. 1, for the first time will offer an opera seminar in its Opera Workshop, directed by Leonard W. Treash, open to all. The concentrated course will deal with the management and direction of opera in all phases, with open forum for discussion of problems, actual practise in directing and training the singing actor and opera production. During the session, opera scenes will be presented in performance.

Dr. Raymond Wilson, director of the summer session, announces that most of the regular faculty will teach, the curriculum corresponding to that of the regular courses.

Added to the summer faculty will be the following visiting instructors; Thomas Marrocco, of the University of California, musicology and the aesthetics of music; Edward Preadore, head of the University of Florida violin department, violin; Herbert Elwell, of Oberlin Conservatory of Music, composition and orchestration.

Also on the staff will be Max Landow, piano, and Samuel Belov, violin and viola, both emeritus teachers of the Eastman School; Frederick Fennell, offering a course in orchestral conducting; Herman Genhart, chorus, and Ruth Watanabe, librarian of Sibley Library at the Eastman, historical survey.

Scholarships Available In Wisconsin

MADISON, WIS.—Scholarships for three freshmen and a graduate student with superior musical talent will be available next fall at the University of Wisconsin, the UW School of Music scholarship committee indicated in an announcement of the new Elsa A. Sawyer Memorial Scholarships. Application blanks are now available from the committee. Deadline for return of the freshman applications is July 1 and awards will be announced about August 1. Graduate students must have their blanks in by May 15 and the award will be announced June 1.

Epstein Wins Mannes Contest

The Young Composers' Contest of the Mannes Music School has been won by Alvin Leonard Epstein, 26, of Hartford, Conn., with a composition for chamber orchestra, entitled Gagliarda. Announcement was made on April 6 by Felix Salzer, school director. The award consists of a permiere performance of Mr. Epstein's work by the Mannes Orchestra under Carl Bamberger at a public concert on May 19 in the concert hall of the Mannes School, broadcast over WNYC. The school will present the composer with a recording of the performance and copies of the individual orchestral parts of his score. Mr. Epstein is a faculty member of the Julius Hartt College of Music, Hartford, and in 1950 received the Hartt Publishing Award for Composition. He has studied composition under Isadore Freed and Arnold Franchetti. Honorable mention went to Edward M. Chudatoff of Ann Arbor, Mich., for his entry, Concerto for Chamber Orchestra, which the Mannes School plans to perform in 1952-53.

A total of 43 entries was received from all parts of the country in the contest, which was restricted to composers under 30 and called for an original unpublished work for chamber orchestra not to exceed 15 minutes in length. Judges were Carl Bamberger, advisory chairman, Leon Barzin, Norman Dello Joio and Bohuslav Martinu.

Symposium at Illinois Wesleyan

A Symposium of Contemporary American Music took place at Illinois Wesleyan University, March 20 and 21, sponsored by the School of Music of the University, in conjunction with Sigma Alpha Iota, Delta Omicron, and Phi Mu Alpha. Three composer guests for the series were Earl George, Grant Fletcher, and Burrill Phillips. Their works and those of faculty and student composers were the basis of the programs, which were followed by discussions in which the composers took part.

Evanston Has Lecture-Recital

EVANSTON, ILL.—Sigma Chapter of Mu Phi Epsilon, at the School of Music, Northwestern University, presented a benefit program on April 6, sponsoring Soulima Stravinsky in a scholarship benefit lecture-recital. He lectured on the ballet suite Petroushka of his father, Igor Stravinsky, and played the piano transcription of the work (Three Movements of Petroushka) written by the composer. Soulima Stravinsky is teaching at the University of Illinois at Urbana.

Carolyn B. Fry to Visit Europe

Carolyn Beeson Fry, vocal teacher of New York and White Plains, will sail on May 6 on the SS Independence for a four months vacation in Europe, visiting Italy, Sicily, Switzerland and Southern France; later, in July and August, the festivals in Bayreuth, Salzburg, Paris and Edinburgh. Mrs. Fry's summer session at her White Plains Studio will be discontinued for this season.

Grace McKinney in Recital

Grace McKinney, mezzo-soprano, with William McKinney at the piano, sang at the Studio Club on March 27. Italian classics by Bononcini, Torelli and Bas-

sani, three contemporary French songs, a Lieder group by Brahms and Wolf, and two groups of contemporary American and English songs composed the program. Miss McKinney exhibited a voice of ingratiating quality and excellent range, with marked tonal warmth throughout the lower register. Her interpretations were expressive and artistically appealing. Miss McKinney is studying with Leon Carson. F. T.

Five for USC Summer Faculty

LOS ANGELES.—Raymond Kendall, dean of the School of Music at University of Southern California, announces the appointment of five distinguished visitors who will teach and counsel students during the 1952 summer session.

They comprise, in addition to the regular School of Music faculty, Dr. Bjornar W. Bergethon, New York University (music education); Fay Templeton Frisch, New York City (workshop in class piano); Dr. LaVahn Maesch, Lawrence Conservatory, Appleton, Wis. (sacred music and choral organizations); Dr. Paul Pisk, University of Texas (music history and literature); Nadia Reisenberg, New York (piano). Registration for the summer session will be held June 19, 20 and 21.

The School of Music at University of Southern California offers professional curricula leading to the degrees of Bachelor, Master and Doctor of Music; Bachelor and Master of Arts, Doctor of Philosophy in Music; Doctor of Education with concentration in music; Private Teachers' Certificates. The School of Music has been a full member of the National Association Schools of Music since 1928.

Melrose Academy Lists Notables

HOLLYWOOD.—The Melrose Academy of Music and Arts is offering a broad curriculum in its teaching activities. The general director and supervisor is Renée Rochelle, singer, vocal teacher, and talent manager of the Pacific Coast. The faculty includes: for opera, Amelio Colantoni, for three years director of opera at Hollywood Bowl, and founder of the New Orleans Opera; ballet, Serge Oukrainsky; conducting and coaching, Nicholas Vasiliev, formerly of the National Opera, Belgrade. Piano master classes are held by Siegfried Schultze, and courses in music theory and interpretation are offered by Dr. Elliot Griffis, Pulitzer Prize winner. Philip Smith teaches instrumental music, both "classical" and popular. The academy presents advanced students in monthly recitals and other productions. Diplomas, certificates and scholarships are awarded.

Coe M. Bevani Active on Coast

LOS ANGELES. — Coe Martin Bevani, singer and teacher of singing, whose studio here also offers voice clinics and specialized corrective technique for unusual singing problems, has appeared in concert as pianist, singer and accompanist. For a year and a half she has had her own radio program of self-accompanied songs and their history, and has taught and lectured on music history. As the wife of the late Alexander Bevani, impresario and coach, she greatly enlarged her experience and knowledge in the field of opera. Answering the needs of her own problems in singing and the attainment of health after years of illness, and also the needs of her students, her later studies, for sixteen years, have been in anatomy, elementary physiology, phonetics, metaphysics and psychology, which led to the creation of what she calls "Atmo-rhythmics."

Mrs. Bevani is a graduate of the American Conservatory of Music in Chicago and an accredited student of the School of Music at Berkeley, Calif., and the School of Music of the University of Southern California. In the United States and in Europe, she has studied singing, piano, harmony, composition, languages, pantomime and the dance. She is a member of the National Academy of Teachers of Singing, first vice-president of the Los Angeles branch of the Music Teachers Association (of which she was president in 1948-50) and was president for 1936 and 1946 of the Aichin Harmony Association.

Lausanne Opera Singers' Contest

LAUSANNE SWITZERLAND. — The second annual International Competition for Opera Singers will begin here on June 2, 1952. It is open to singers of any type of voice or nationality, born after Jan. 1, 1920. Only the first 150 names entered will be eligible. The exact dates for the test for each competitor will be sent to him. Preliminary tests will be held at the Conservatory on June 2, 3 and 4. On June 5 all who have been accepted for final tests will repeat their pieces with orchestra, either at the Town Theatre or at Radio-Lausanne, before a jury. The final trials will take place on June 6, before the public at the Town Theatre, with orchestral accompaniment. Each candidate will have to perform scenically and in costume several airs or scenes from an opera. The five scenes that must be offered for entry may be chosen from certain operas by Mozart, Verdi, Rossini, Puccini, Saint-Saens, Massenet, Gounod, Bizet, Weber and Wagner. Details will be sent to those applying to the Secretary, International Competition of Opera Singers, Conservatoire de Lausanne, 6 rue du Midi, Lausanne, Switzerland.

The aim of the contest is to discover talented young singers and "to present them to a certain number of personalities of the musical world" who will be invited to attend the examinations either as jury members or as spectators. Prize-winners will sing gratuitously in a public orchestral concert at the Town Theatre on June 7. The Organization Committee also has the right to invite the winners to perform in an opera at the Lausanne Theatre in the 1952-3 season. Ten prizes of 500 Swiss francs each will be awarded, if the jury thinks the competitors are worthy of them.

Zenka Stayna Singers at Town Hall

Four artist-pupils of Zenka Stayna will be heard as soloists at Town Hall on April 22 in the premiere of the new oratorio by Mordecai Sandberg, "Ezkerah" (I Shall Remember), under the auspices of the American Society for the Musical Interpretation of the Bible. They are Dianne de Sanctos, soprano; Laurene Buttlar, mezzo-soprano; William Feldhus, baritone; and Maurice Edwards, bass-baritone.

LAURENE BUTTLAR

Teaching Briefs

Adele Marcus, pianist, will remain in her New York studio this summer to fulfill teaching and concert commitments.

A piano recital was given by students of Eugene Helmer at Steinway Hall, New York, on March 30. Those presenting the program were, Richard Friedberg, Lucy Corwin and Lorin Hollander.

John Lombardi, baritone and member of the faculty of the Los Angeles Conservatory of Music and Arts, appeared in a production of Il Trovatore in English at the Will Rogers Memorial Auditorium, Fort Worth, Tex., on April 14 and 16. Mr. Lombardi took the role of Count di Luna under the baton of Karl Kritz, with Nell Rankin as another principal.

A benefit concert for the scholarship fund of the Juilliard School of Music was given by its Alumni Association at Town Hall on April 6. Appearing were Rosina Lhevinne and Beveridge Webster of the faculty, Carol Brice, who once held a fellowship there, two graduates of the school, Madeline Foley, cellist, and Anahid Ajemian, violinist, and three members of the Juilliard String Quartet.

Huntington College Choir Tours

The mixed choir of Huntington College, Huntington, Ind., under the direction of William Yarborough, began its annual spring concert tour on April 10, extending to April 27, and including cities to the East Coast. In two performances in Washington, D. C., the choir will be accompanied by part of the U.S. Army Band.

Sukoenig Heard at Syracuse

SYRACUSE, N. Y.—Sidney Sukoenig, pianist and professor of piano, gave a faculty recital on March 2 in Crouse Auditorium of Syracuse University.

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